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ANECDOTES
OF THE
ENGLISH LANGUAGE;

CHIEFLY REGARDING THE
LOCAL DIALECT OF LONDON
AND ITS ENVIRONS;

WHENCE IT WILL APPEAR THAT THE NATIVES OF THE METROPOLIS AND ITS
VICINITIES HAVE NOT CORRUPTED THE LANGUAGE OF THEIR ANCESTORS.

IN A LETTER FROM

SAMUEL PEGGE, Esq. F.S.A.

TO AN OLD ACQUAINTANCE, AND CO-FELLOW OF THE SOCIETY OF ANTIQUARIES,
LONDON.

TO WHICH IS ADDED,

A SUPPLEMENT TO GROSE'S "PROVINCIAL GLOSSARY."

THE THIRD EDITION, ENLARGED AND CORRECTED.

EDITED BY THE
REV. HENRY CHRISTMAS, M.A.

F.R.S., F.S.A., D.C.L.

Late of St. John's College, Cambridge; Member of the Numismatic Society; Member of the
Archæological Society of Spain; Librarian and Secretary of Sion College; Minister
of Verulam Chapel, Lambeth; Editor of the works of Bishop Ridley;
Author of "Universal Mythology, &c. &c. &c."

"Our sparkeful youth laugh at their great-grand-father's English; who had
more care to do well, than to speake *minion*-like."—CAMDEN'S REMAINS, p. 22.

LONDON:
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1844.



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TO EDWIN LEAF, ESQ.

&c. &c. &c.

MY DEAR LEAF,

THE pages which follow abound both with information and amusement. I know of none more competent to appreciate them than yourself; and none to whom, with sincerer feelings of regard and esteem, I could inscribe them.

Believe me,

My dear Leaf,

Ever yours faithfully,

HENRY CHRISTMAS.

Sion College, March, 1844.



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ADVERTISEMENT TO THE THIRD EDITION.

THE Editor has to acknowledge with thanks the notes furnished by the following gentlemen :

The Rev. James Bandinel, M.A.

The Rev. John Bathurst Deane, M.A., F.S.A.

James Orchard Halliwell, Esq., F.R.S., F.S.A.

Edward Johnson, Esq., M.D.

James Startin, Esq., M.R.C.S.

The Rev. Robert Aris Willmott, M.A.

Also to W. B. Sams, Esq., for the use of a MS. of the late Horace, Earl of Orford, and for permission to transcribe it.

The following note by James Orchard Halliwell, Esq. was received too late to be inserted in its proper place, viz. at p. 21.

“ The earliest instance of any interpretation of the word ‘ Cockney ’ occurs in a MS. of the 14th century, (MS. Bib. Reg. Brit. Mus. 12 B. j. fol. 14. Sec. XIV. ineuntis). ‘ Puer in deliciis matris nutritus, *Anglice* a Kokenay.’ ”

Mr. Way, in his edition of the "Promptorium Parvulorum," published by the Camden Society, has the following similar explanation of the word, but taken from a much later authority.

COKNAY (cokeney, K.) *Carifotus, cucunellus, fotus, c. f. delicios, et sunt nomina derisorie ficta, et inventa (lauticius, carenutus, coconellus, K. lucimellus, P.)*

[K. signifies a MS. at King's College, Cambridge; C. F. the Campus Florum; P. the edition of the Promptorium by Pynson.]

"A coknay, *ambro, mammotrophus, delicios. Versus, Delicius qui deliciis a matre nutritur.*" CATH. ANG. The term coknay appears in the Promptorium to imply simply a child spoiled by too much indulgence; thus likewise in the Medulla, "*Mammotrophus, qui diu sugit. Mammotrophus mammam longo qui tempore servat, Kokenay dicatur, noster sic sermo notatur.*" There can be little doubt that the word is to be traced to the imaginary region "ihote Cokaygne," described in the curious poem given by Hickes, Gramm. A. Sax. p. 231, and apparently translated from the French. Compare "*le Fabliaus de Coquaigne.*" Fabl. Barbazan et Méon. iv. 175. Palsgrave gives the verb "To bring up lyke a cocknaye, *mignotter*;" and Elyot renders "*delicias facere, to play the cockney.*" "*Dodeliner, to bring vp wantonly, as a cockney.*" Hollyband's *Treasurie*. See also Baret's *Alvearie*. Chaucer uses the word as a term of contempt, and it occasionally signifies a little cook, *coquinator*. See further in Douce's *Illustrations*, King Lear; and Brand's *Popular Antiquities*, notes on Shrove Tuesday."

The present edition is enriched by a biographical notice of Mr. Pegge, from the pen of his friend Mr. Nichols, and by the insertion of several papers formerly included in the "Anecdotes of Old Times."

H. C.

Sion College, April, 1844.

NOTICE
OF THE
LIFE OF SAMUEL PEGGE, ESQ., F.S.A.
BARRISTER AT LAW, &c.

SAMUEL PEGGE, Esq. was the only surviving son of the celebrated Dr. Samuel Pegge, one of the most diligent antiquaries this country ever produced, and was born in 1731. After an excellent classical education at St. John's College, Cambridge, he was admitted a barrister of the Middle Temple; and was soon after, by the favour of the Duke of Devonshire, then Lord Chamberlain, appointed one of the Grooms of His Majesty's Privy Chamber, and an Esquire of the King's Household.

Mr. Pegge married Martha, daughter of Dr. Henry Bourne, an eminent physician, of Spital, near Chesterfield, in Derbyshire,* and sister to the Rev. John Bourne,† Rector of Sutton, and Vicar of South Wingfield, co. Derby.

By this lady, who was born in 1732, and died in 1767, he had one son, Christopher, of whom hereafter;

* Who died in 1775, in his 89th year.

† Who married Anne-Katharine, Mr. S. Pegge's only sister.

and one daughter, Charlotte-Anne, who died unmarried, March 17, 1793.

Mr. Pegge married, secondly, Goodeth Belt, daughter of Robert Belt, Esq. of Bossall, co. York, by whom he had no issue.*

After the death of his father, Mr. Pegge, though somewhat advanced in life, was desirous of becoming a member of the Society of Antiquaries. He was accordingly elected in 1796, having previously shewn that he was well deserving of that distinction, by the accuracy and intelligence displayed in the "Curialia."

He survived his father little more than four years; during which period he had but an indifferent state of bodily health. His mental faculties, however, were to the last strong and unimpaired; his manners truly elegant; his conversation always sensible and pleasant; and his epistolary correspondence lively and facetious.

His death is thus recorded on an upright stone on the west side of Kensington churchyard:

"SAMUEL PEGGE, Esq.

died May the 22d, 1800, aged 67 years.

MARTHA, wife of SAMUEL PEGGE, Esq.

died June 28, 1767, aged 35 years.

CHARLOTTE-ANNE, the only daughter
of SAMUEL and MARTHA PEGGE,

died March 17, 1793, aged 31 years.

Mrs. CHRISTIANA PEGGE † died July 1, 1790."

* She died Oct. 23, 1807, in her 82nd year.

† Daughter of Christopher Pegge, of Beauchief Abbey, esq. She died aged 84.

To Mr. Pegge we are indebted for a very circumstantial memoir of his learned father ; * and for several occasional communications to the Gentleman's Magazine.

But his principal work was intituled, "*Curialia*; or, an Historical Account of some Branches of the Royal Household ;" † three portions of which he published in his lifetime :

Part I. consisted of "Two Dissertations, addressed to the President of the Society of Antiquaries, London, viz. 1. On the obsolete Office of the Esquires of the King's Body. 2. On the original Nature, Duty, &c. of the Gentlemen of the King's Most Honourable Privy Chamber, 1782."

Part II. contains "A Memoir regarding the King's Honourable Band of Gentlemen Pensioners, from its establishment to the present time, 1784."

Part III. is "A Memoir respecting the King's Body-Guard of Yeomen of his Guard, from its institution, A.D. 1485. 1791."

During the remaining period of his life, Mr. Pegge amused himself in preparing several other numbers of his "*Curialia*" for the press ; the materials for which, and also his "Anecdotes of the English Language," he

* Printed in the Gentleman's Magazine for 1796, p. 457, &c. ; and reprinted in "*Curialia Miscellanea* ; or, Anecdotes of Old Times," 1818.

† Had Mr. Pegge lived to have completed his whole design, the title would have run thus : "Hospitium Regis ; or, a History of the Royal Household, and the several Officers thereof, principally in the Departments of the Lord Steward, the Lord Chamberlain, the Master of the Horse, and the Groom of the Stole. Collected and digested by Samuel Pegge, Esq. F.S.A."

bequeathed to Mr. Nichols, who printed "The Anecdotes of the English Language" in 1803. This work having been noticed with much approbation in the principal reviews, and very favourably received by the public at large, a second edition (corrected and improved from his own detached MSS.) was published in 1814. To this edition was added "A Supplement to the Provincial Glossary of Francis Grose, Esq." compiled by Mr. Pegge.

In 1806 Mr. Nichols published two additional numbers of the "Curialia :"

Part IV. "A History of Somerset House,* from the commencement of its erection in 1549."

Part V. "A Dissertation † on the ancient Establishment and Function of the Serjeant at Arms."

The further continuation of that interesting work was broken off by the melancholy fire which happened at Messrs. Nichols's printing office, Feb. 8, 1808.

In the early part of his life Mr. Pegge was a considerable proficient in music. He composed a complete melo-drama, both the words and the music in score, which still remains in MS. Many catches and glees also, and several of the most popular songs for Vauxhall Gardens, were written and set to music by him.

His muse was very fertile ; and, though his modesty

* The History of Somerset House was with Mr. Pegge a favourite subject ; and to this, with the exception of the two concluding pages, he had put the finishing hand.

† Announced by the author in his Introduction to Part III. and by himself very nearly completed for the press.

forbade the avowal, he was the author of some occasional prologues and epilogues, which were favourably received by the public ; a prologue particularly spoken by Mr. Yates at Birmingham in 1760, on taking the theatre into his own hands ; an epilogue spoken by the same excellent actor at Drury Lane, on his return from France ; and another epilogue filled with pertinent allusions to the game of quadrille, spoken by Mrs. Yates, at her benefit, in three different seasons, 1769, 1770, and 1774. He was the author also of a pathetic elegy on his own recovery from a dangerous illness ; and of some pleasant tales and epigrammatic poems.

His other acknowledged writings were,

1. "An Elegy on the Death of Godfrey Bagnall Clerke, Esq. (late one of the representatives in parliament for the county of Derby), who died Dec. 26, 1774." *

2. "Memoirs of Edward Capell, Esq." †

3. "Illustrations of the Churchwardens' Accompts of St. Michael Spurrier-Gate, York," in the "Illustrations of the Manners and Expences of Antient Times, 1797."

4. "On a Custom observed by the Lord Lieutenants of Ireland." (Antiquarian Repertory, Edit. 1809, vol. IV. p. 622.)

5. "Historical Anecdotes of the French word *Carrosse*." (Ibid. p. 642.) The two last-mentioned Tracts are re-printed in "Curialia Miscellanea ; or, Anecdotes of Old Times," 1818.

* Of this elegy Mr. Pegge printed only a few copies to be given to particular friends, but by his permission it was reprinted for sale by Mr. Joseph Bradly of Chesterfield.

† See Nichols's "Literary Illustrations," vol. I. p. 427.

Mr. Pegge also superintended through the press the greater part of his father's "History of Beauchief Abbey," but died before it was completed.

His only son, Sir Christopher Pegge, was admitted a Commoner at Christ Church, Oxford, in 1782; took the degree of B.A. there in 1786; was elected Fellow of Oriel College in 1788; resigned his Fellowship in 1790, and was re-admitted of Christ Church, having been appointed, through favour of the Dean and Chapter, Dr. Lee's Reader in Anatomy (which situation he resigned in 1816, an asthmatic complaint having rendered change of residence adviseable); took the degrees of M.A. and M.B. 1789, and that of M.D. 1792. He was elected one of the Physicians to the Radcliffe Infirmary in 1791 (which he resigned in 1803); F.L.S. 1792; F.R.S. 1795; and Fellow of the College of Physicians 1796; received from his Majesty the honour of Knighthood in 1799, and the dignity of Regius Professor of Physic in 1801.

Sir Christopher Pegge married, in 1791, Amey, the eldest daughter of Kenton Couse, Esq. of Whitehall; by whom he had issue one daughter, Mary, married in 1816 to the Rev. Richard Moore Boulton, of Merton College, Oxford (second son of Joseph Boulton, Esq. of Springfield House, near Knowle, Warwickshire). He died at Oxford, Aug. 3, 1822, in his 58th year, and was buried at Ewelme, in Oxfordshire, on the 9th of August, with the sincere regret of all that knew him.

ADVERTISEMENT IN 1803.

THE little essay here presented to the public was found among the papers of its deceased author, who seems to have made it the amusement of a leisure hour, and probably laid aside or resumed his pen as his health and spirits ebbed and flowed. Such as it is, the Editor presumes it will be taken in good part, and create good-humour in its readers ; who cannot but be aware of the difficulty of reducing *language* or *taste* to a common standard.

POSTSCRIPT IN 1814.

THE former edition of this volume was submitted to the public under an express injunction in the last will of its worthy and learned author ; and its reception was such as would have fully gratified him could he have witnessed it. At its first appearance the Editor did not feel himself at liberty to make any material alterations in Mr. Pegge's original arrangement ; but, amidst a large mass of Papers connected with this and other subjects entrusted to his revisal, were many nearly finished articles congenial to the present inquiry, which have furnished the additions and corrections in the present edition, which is improved by a very copious Index.

J. N.

TESTIMONIALS.

“PHILOLOGY offers few subjects more curious than the history of the English Language; which has been derived from various sources, has received numerous admixtures in its progress, has been the sport of whim and caprice, and is at present far from being completely grammaticized. The late ingenious Mr. Pegge amused himself, and will doubtless amuse his readers, while, under a feigned zeal for the credit of the common London or Cockney dialect, he discussed the awkward state of our language at a period not very remote from the present day, and adduced written authorities, of no mean rank, to justify expressions which are now regarded as evidences of vulgarity and want of education. With much grave humour, he pleads the cause of ‘old, unfortunate, and discarded *words* and *expressions*, which are now turned out to the world at large by persons of education (without the smallest protection), and acknowledged only by the humbler orders of mankind, who seem charitably to respect them as decayed gentlefolks that have known better days;’ and he insists that those modes of speech, which Dr. Johnson treated with so much contempt as mere ‘colloquial barbarisms,’ claim respect on account of their pedigree, though not for the company which they are now forced to keep. Formerly these were of good repute; and, though they be now melted down and modernized by our present literary refiners, the cockney evinces his partiality to the old family language, and is not ashamed of being some centuries behind the present fashion. Cockneys, then, are entitled to some favour

from an Antiquary, and their dialect will supply him with food adapted to his taste.

“ This *fondled* creature is so much Mr. Pegge’s darling, that he will not permit the fashionable world to abuse him as they have done. The sneering *courtier* is reminded that the dialect in use among the citizens, within the sound of *Bow-bell*, is that of Antiquity; and that ‘ the *cockneys*, who content themselves with the received language and pronunciation which has descended to them unimpaired and unaugmented through a long line of ancestry, have not corrupted their native tongue, but are in general luckily right, though upon unfashionable principles.’ These peculiarities of expression, the *shibboleths* of the common citizens, are here termed *Londonisms*.

“ For some of the modes of pronunciation employed by the cockneys, the author attempts no defence; thinking that it is better to throw them on the mercy of the court: but he artfully endeavours, before he leaves them to their fate in this respect, to put a smile on the countenances of their judges.

“ If this learned antiquary does not think it worth his while to rescue the Londoner’s peccadilloes of pronunciation, yet of his ordinary words and expressions he sets up a bold defence. The use of redundant negatives, in ‘ I don’t know nothing about it,’ or ‘ worser and more worser;’ and ‘ mought ’ for might—‘ ax ’ for ask—‘ fetch a walk ’—‘ learn ’ for teach—‘ shall us ’—‘ summons’d ’ for summon’d—‘ a-dry ’—‘ his-self ’ for himself, and ‘ theirselves ’ for themselves—‘ this here,’ ‘ that there,’—‘ because why,’—‘ ourn, yourn, hern, hisn ’—‘ a few while ’—‘ com’d ’ for came—‘ gone with,’ ‘ went with ’—‘ gone dead ’—have more said in their favour than cockneys themselves would suppose; and the sneer of the *beau monde* is rebutted by the sanction of respectable men, who gave the *ton* to our great-great-grandfathers. In some instances, indeed, the cockney appears, without perhaps being conscious of it, to have kept nearer to the true etymology, and to have more closely followed the genius of our language, than even the courtier. Let the matter, however, turn out as it may; by thus adverting to their etymology, which is in fact, as Mr. Pegge terms it, *the history of words*, and by considering their parentage, intermarriages, and col-

lateral family-connexions, we shall obtain some correct notions of the nature of our language, and be better enabled to perfect its grammar.

“Mr. Pegge has so managed his defence of *Londonisms*, as not to controvert Quintilian’s principle respecting language,—*Consuetudo sermonis est consensus eruditorum*.

“In the *Additamenta* are some judicious strictures on the dictionary of Dr. Johnson; who it is truly observed, not aware of the authenticity of dialcetical expressions, has been guilty of many omissions, and blundered in his etymologies. Mr. Pegge is induced to believe that more may be said in support of the *poticary* of the cockney, than the *apothecary* of the learned and fashionable world, which has usurped its place.*

“Whether the Fashionable World will take the hints here given by our deceased Antiquary, to correct their expressions, and to guard against the perversion of grammar, we cannot pretend to say: but of this we are confident, that, if they read his Essay, they will be amused by the playfulness of his verbal criticisms, and by the various anecdotes with which he has enlivened his pages.”—*Monthly Review*, 1805, XLVII. 242.

“This Essay, as we are told by the Editor, was probably ‘the amusement of the author’s leisure hours, who laid aside or resumed his pen, as his health and spirits ebbed and flowed.’ It was found among his papers after his decease; and is given to the public by his friend Mr. Nichols, who doubtless felt a just confidence that the generality of readers must be pleased with the union of so much curious information with such easy jocularity of humour. The author professes to undertake the defence of cockney dialect, as it is called; and shows, in fact, that the chief part of the peculiarities which characterize that dialect are not so properly corruptions as the remains of a more antient mode of speaking, now in general disused. He sets out with a sort of genea-

* See p. 60 of the present Edition.

logy of our language, which is so well deduced, that it deserves a place in this account of the book.*

“The author then mentions Dr. Meric Casaubon, the Rev. G. W. Lemon, Junius, and others, who are fond of deriving our language from the Greek : he notices also, from Dr. Hickes, Sir John Fortescue Aland, &c. the affinity between the Greek and the Gothic languages, and concludes his inquiry in these terms.†

“It might be added, that Philosophy, for the last three centuries, has imported many Greek terms directly from the writers of that language ; but that these are easily distinguished, as being in general terms of science ; and with this adjunct we shall have altogether a very sensible view of the sources of our language conveyed in a few paragraphs. No notice is taken, we may observe, of the Oriental words supposed by some writers to have been engrafted into our language ; because (excepting about thirty or forty words, which are names of things produced in the East) no rational conjecture can be formed how we should obtain such additions. Similarities of this kind must therefore be regarded as casual coincidences.

“This agreeable author then lays it down as a previous principle, that ‘the most unobserved words in common use are not without fundamental meanings, however contemptible they may appear in this age of refinement.’ To illustrate this, he exemplifies in the two very humble words *ge* and *wo*, used by waggoners and carmen. The former he derives from the same source as to *go*, which has the same meaning ; and even points out the existence of it to *ge*, in that sense, in some of the Northern dialects. This illustration is sufficiently ingenious ; but, being still more pleased with the deduction of the carter’s *wo*, we shall copy that for the benefit of our readers.‡

“As the language of the cockney is the chief object of research in this Essay, the author, undertaking to prove that his hero is no cor-

* See it in pp. 3—5 of the present Edition.

† See pp. 8, 9.

‡ See it in pp. 10—12 of the present Edition.

rupter of words, but only a staunch adherent to ancient forms, we are amused (at page 16) with a well-digested collection of the usual learning on the name cockney : with some additions, and a final conjecture, that it may be derived from *coqueline*, to *fondle* or *pamper*, which has some probability, but does not carry conviction. (At p. 45,) a small collection of erroneous words, which the author does not undertake formally to defend ; such as *necessuated* (or rather *necessiated*), *curocity*, *stupendious*, *unpossible*, *leastwise*, *aggravate*, *conquest* (for *concourse*) of people, *attacted*, *shay* and *poshay*, *gownd*, &c. &c. on most of which, however, there are notes of some interest. The whole collection is extremely amusing ; but the regular plan of the Essay begins at p. 68, from which place the author numbers his instances, and forms them into a kind of chapters. Our readers will smile to be told that the phrases and words which this antiquary selects for defence are, 1. *I don't know nothing* about him. 2. *Worser, lesser, more worser*. 3. *Know'd* and *see'd*. 4. *Mought* for might. 5. *Aks* for ask. 6. *Took* for taken, and other irregular participles. 7. *Fetch a walk*. 8. *Learn* for teach, and remember for remind. 9. *Fit* for fought. 10. *Shall us*, &c. 11. *Summonsed* for summoned. Here, however, the charge of corruption will hardly be made. 12. *A-dry, a-hungry, a-cold*, &c. 13. *His self* for himself, *their selves* for themselves. We must here protest, as we pass, against a phrase which the author calls regular, namely, “let *he* do it *his self*,” which should certainly be, “let *him* do it ;” *Let* being an active verb governing an accusative : let me come, let them go, &c. 14. *Ourn, yourn, hern*, &c. 15. *This here, that there*, &c. &c. 16. *A few while*. This we cannot recognise as an expression current among cockneys, with whose language we conceive ourselves to be acquainted. 17. *Com'd* for came, &c. 18. *Gone with, gone dead*, &c. These divisions extend till we meet with some *Additamenta*, containing cursory remarks on Johnson's Dictionary, and other entertaining matters.

“ On the whole, we have never seen a book of philological amusement put together in so original a style, or containing more unexpected, yet apposite remarks, and authorities from a variety of books. The Author chats with his Reader, but his chat is always agreeable ; it is the *garrula*

senecta, but the garrulity is full of humour and original pleasantry ; and we regret when it is at length silenced by the awful word *Finis*."

British Critic,* 1803, vol. xxi. p. 418.

" This posthumous Letter is written with singular spirit and humour. Its object is to show that the dialect of London is the only uncorrupted English ; or, if corrupted, that its corruptions have merely risen from an attempt to render it more musical, or from the accidental changes inseparable from an oral tongue.—This view of our language (that given in pp. 3—5) is not perhaps strictly correct. In the West there are some traces of the *Cumraig*, or the Irish *Gaelic* ; and in the North, the *Saxon* is not the exclusive source of the vernacular dialect. Yet, on this point, it is not easy to speak with accuracy, since we have so few provincial glossaries. We have often expressed a wish that our various dialects might be rescued from oblivion, while yet in existence. Even at this moment they are gradually vanishing ; and, unless the last vestiges be speedily caught, it will be in vain to seek for them hereafter. Independently of the dialects, the metaphors should also be preserved (one of these occurs to us while writing). In the late popular play, 'The Soldier's Daughter,' to '*rap or rend*' is a phrase employed for procuring a thing by any means. The words should be *rip or rind*, a metaphor taken from barking (ripping and rinding) trees. A similar one we lately met, equally *corrupted*, thus, 'more and mould.' It means 'entirely eradicated.' *More* is *root* ; and the phrase implies torn up with such violence, that the earth (mould) is separated with the *more*. One other remark we would add, that there are few provincialisms which do not lead to the etymology. This is certainly true with respect to the names of places, and it is true also in other terms. It is brought to our recollection by a word noticed in p. 60, '*poticary* for *apothecary* : the etymon of the latter may be *apotheca* ; but this is not the old word, which is evidently *botica*.—Mr. Pegge labours to discover the derivation of the word *cockney*,† which he thinks is from the

* This article was most probably written by Mr. Archdeacon Nares, then editor of the *British Critic*.

† See p. 20 of the present Edition.

participle of the verb *coqueline*, to fondle or pamper: coqueliné may be softened by pronunciation to coquené. ‘The King of Cockney,’ in the old ballad, evidently meant the Lord Mayor of London, not the King of England. We should with much pleasure enlarge on this Letter, which has greatly entertained us, and affords many valuable remarks on the old English language, were not various works, that equally claim our attention, in arrear. We must content ourselves, therefore, with this general commendation, and conclude our article with one of the shortest specimens that we can discover among such as are characteristic of the work in general.”

Critical Review, 1804, vol. ii. p. 214.

“The aim of this pleasant writer, the *second* Antiquary of the House of Pegge, is to vindicate the dialect of London, or the ‘Cockney language,’ from the imputation of vulgarisms and ungrammaticalness, and justify by a happy selection of examples from writers of the Elizabethan age, that it rather has preserved the original character of our language than adulterated it by corruptions. This little Essay, alike diverting and informing, concludes with various examples of etymology.” *Mr. Gough*, in *Gent. Mag.* 1803, vol. lxxiii. p. 145.

“A singular exception to the dryness of philological inquiry! Mr. Pegge has defended the *cockney* dialect from the charge of baseness and corruption, by endeavouring to shew that its peculiarities are rather the remains of an antient legitimate mode of speaking than sheer unauthorised vulgarisms. Mr. Pegge displays a great deal of odd out-of-the-way knowledge; and his work is extremely amusing.” *Monthly Mag.* 1803, vol. xv. p. 617.

ANECDOTES
OF THE
ENGLISH LANGUAGE;

IN A LETTER TO AN ANTIQUARY.

DEAR SIR,

So much has been said of the English Language since the death of Dr. Johnson, that I have been induced to look minutely into one branch of it, which has had the misfortune to be severely reprobated, "THE LOCAL DIALECT OF LONDON AND ITS ENVIRONS." I am well aware that the subject is too trivial to be brought before the tribunal of the Society of Antiquaries at large; and therefore throw it into the world, to find advocates under your benevolent protection, and as a closet-amusement for individuals in a vacant hour.

The charge against the Londoners is, that they have *corrupted* and *debased* our language; to support which, the accusers bring forward the dialect of the present age as the standard, which, on examination, will be found to be very far from the truth.

Not being myself a Cockney, if I produce evidence sufficient to acquit the Londoners, I shall at least escape the imputation of partiality, if I am not honoured with the freedom of the city in a gold box.

Few people trouble themselves about the daily provincial-seeming jargon of their own county, because, being superficially understood, it answers the purposes of the natives without farther investigation: though I believe it may be affirmed that every dialect in the kingdom of England has (for the most part) a radical existence in one or other of the languages whereof our own is compounded. I dare at least confidently assert, that there is a less number of provincial words and expressions in London and its vicinities (within twenty miles), than in any other part of the kingdom, from a given centre; that the verbal peculiarities are comparatively few; and that what is called *vulgarity* is barely a residuum of what was anciently the established national dialect, at different periods, from time immemorial.*

In support of this asseveration I shall not refer you to dictionaries, which seldom give us more than one descent of the word in question; whereas, if extended higher, they would contain the genealogical history of a language. This will appear from the following remarks, whereby some original words, in more languages than our own, will unexpectedly transpire.

* Mr. Ray has given us a considerable number of North Country words, and left a vast many behind him; whereas the dialect of London (as far as my penetration goes) produces comparatively but few.

Do not be alarmed by supposing that I am leading you into a dogmatical detail regarding the English language in general; but suffer me to say two or three words on it, whether they have, or have not, been said an hundred times before. Dr. Johnson was scarcely at all aware of the authenticity of ancient dialectical words, and therefore seldom gives them any place in his dictionary. He seems not to consider them as *free-born*, or even as *denizens*; but rather treats them as *outlaws*, who have lost the protection of the commonwealth: whereas they generally contain more *originality* than most of the spurious words of modern date.

I do not, Sir, contend for the strict legitimacy of our language; for the provincial branches of it are not all by one common parent. Thus, for instance, if you would seek for the terms and expressions of the northern people of England, it will be in vain to ransack the British tongue, which fled with the natives into the fastnesses of Wales: for the northern dialect (Scotland* included) is for the most part *Saxon*. On the other hand, it would be as fruitless to search in the Saxon forests of the north for the language of the western counties of England, which (except by transplantation) is of British growth. In Kent and Sussex and the immediate Southern counties (coastwise at least) our pursuit may be directed in a great degree to *Gallicisms*, in point

* The *Lowlands* of Scotland must be here understood, as the language of the Highlands is or was Gaelic, which is a branch of the Celtic.—H. C.

of idiom as well as words: and lastly in London (the great Babel of them all) every language will be found incorporated; though that of the true *Cockney* is, for the most part, composed of *Saxonisms*. The Danes left us some traces of their language, though it is but a dialect of that extensive tongue, which, under the different names of Teutonic, Gothic, Celtic,* &c. was known in every region of what is called *the North of Europe*. As to the irruption of words from the southern parts of the continent, we have the French, which came in with the Conqueror, and continued in full force, so long as our law pleadings ran in that language, and our statutes were penned in it.† From Italy we have gathered a few words (not a great many), introduced,

* So skilful an antiquary as Mr. Pegge should not have made so incautious an assertion as this: the Celtic is a totally different language, and the Erse, the Gaelic, the British, the Cornish, and the Armorican, are its dialects.—H. C.

† The French language has since the time of Chaucer continued to be the prolific source of complimentary words and phrases; each year naturalizes a new stock. This arises from the high degree of civilization to which the French very early laid claim, and which certainly was far more warranted among the Normans than among the Saxons. Terms of art, of hunting, (with the exceptions of the words “hunt” and “hound,”) of war, and chivalry, were all French. Hence the value placed upon the cultivation of the French language, and the rank it maintained among female accomplishments. This was the case even in Chaucer’s time, who says of his nun:—

“French did she know, and eke could deftly speak
After the school of Stratford at le Bowe;
For french of Paris was to her unknowe.”

The practice owed its origin to Norman ascendancy.—See Gurth’s remarks in *Ivanhoe*.—J. S.

perhaps, first by the Lombards, then by nuncios, who came hither from the Pope, and by ecclesiastics who were perpetually scampering to Rome before the Reformation; to which may be added other words imported by our merchants trading to Italy* and the Levant.

Of modern date we have a few more, that have been smuggled over by our fine travelled gentlemen, or which have made their *entrée* with the singers, fiddlers, and dancers at the Opera.

The Spanish language will afford more adopted words (especially in the military branch) than the Italian; a circumstance perhaps to be attributed to our royal intermarriages. Katharine of Arragon lived here many years, even after her divorce, in whose suite were probably many Spaniards; and King Philip must have contributed a large re-inforcement of Spanish words and phrases, as he had an hundred Spanish bodyguards in daily pay. Katharine, the Queen of King Charles II. may be supposed to have introduced a few Portuguese terms; † but those are so nearly allied to the Spanish, as to be scarcely discernible from them.

Many Flemish and Dutch words might also be imported by emigrants, who fled hither from persecution on the score of religion at different periods.

These, Sir, I conceive to have formed the apparently

* An instance of this occurs in the word *Jerusalem* artichoke; Jerusalem being corrupted from *gira al sole*, a name derived from the habit of turning to the sun common to this plant and the sunflower.—J. B.

† One of these is Potato from Batata, which again is derived, through the Spanish "Patata," from the original American word.—J. B.

component parts of our language; but not without a retrospect to the Latin and Greek tongues: and yet, notwithstanding that the Romans were in possession of this island for four hundred years as a colony, I rather imagine that the reliques of their language have, for the most part, been derived to us through the media of the northern nations, with the addition of the French, Italian, and Spanish. As to the Greek, Dr. Meric Casaubon,* and after him more copiously the Rev. George William Lemon in his Dictionary,† have laboured to bring our language in a very great degree to the standard of the Greek.‡ Mr. Camden concurs as to a strong plausibility in the deduction of some words in his Remains,§ but cautions us against an implicit belief. Franciscus Junius was of opinion that the Gothic was really a dialect of the Greek; and Junius, from the turn of his studies, was perhaps a better judge than Camden. Dr. Hickes, the great Saxonist, also allows that the Gothic language has a bold mixture of the Greek in it; for, says he, “*Gothica Lingua in multis locis græcissat.*” || To this opinion the Rev. William Drake (late vicar of Isleworth), a very accurate

* De Linguâ Saxonica.

† 1783, 4to.

‡ Amongst them, in which this identity of origin is visible, may be cited the words *vetor* and *wet*. It is odd too that, though the word *nous*, *vous*, owes its original introduction probably to college slang, it is at the present day used familiarly by the common people in the West of England.—J. B.

§ P. 29.

|| Saxon Grammar.

critic of the present day, says he is much inclined to accede, as it seems to be the only rational way to account for that variety of Greek idioms and terms that are so plentifully interspersed in his own language. * Sir John Fortescue Aland likewise, in his elaborate notes on Sir John Fortescue's *Treatise on Monarchy*, † insinuates that the *Gothic* and *Greek* tongues probably originated from one common language, and carries his supposition so far as to imagine that this common language was that spoken by the sons of Japhet; and refers us to the Book of Genesis, ch. x. 1—5.

This, if you please, we will leave to the decision of others, and of this Dr. Parsons will tell you more perhaps than you want to know. As to the Latin tongue, Dr. Blackwell, in his “Court of Augustus,” ‡ observes, that the body and general structure of that language is “clipped Greek.”

Apart from the surmise of Dr. Hickes and Sir John Fortescue Aland, if you have sufficient curiosity to collate the formation of the major part of the capital letters (about 15) in the *Mæso-Gothic* alphabet (as given by Dr. Hickes) with the corresponding letters in the *Greek* alphabet, you will find an internal evidence of the affinity, if not of the consanguinity, between the two languages. Dr. Hickes, however, goes farther, and points out a very striking feature of resemblance in the similar pronunciation of G, G, when in contact, by

* See Mr. Drake's memoir in *Archæologia*, vol. v. p. 311.

† P. 20.

‡ Vol. I. 4to. p. 78.

observing that, in this situation, the first G had, in the Mæso-Gothic, the sound of N as it has in the Greek. This he exemplifies in the Gothic verb *Gaggan* (to go) which, he tells us,* from such pronunciation produced the Saxon verb *Gangan*.†

The Goths here spoken of were those who inhabited Mæsia, not far from the northern borders of Greece (a vast tract of country now comprehended in Turkey), whose language, with different dialects, probably extended over all the North of Europe, nearly in the same latitude, from the coast of Norway to the Black Sea.

To compound the matter. It is hence pretty clear that there was formerly either a *Græcitas* in the *Gothic*, or a *Gothicitas* in the *Greek* language; or, in other words, it becomes a question whether the *Goths* spoke *Greek*, or the *Greeks* spoke *Gothic*? Who shall decide which was the parental language? Be this as it may, it would not be to my purpose to enter into an investigation of such a nature; and therefore let the subject be dismissed with an observation, that, whatever Greek we may find scattered about in our language, it was brought hither north-about in neutral bottoms, and took the several names of the importers, whether Saxons, Danes, or others, who carried with them more or less of the language of every country which they overspread, or with which they were connected.

* *Grammatica Anglo-Saxonica*, p. 43.

† Whence our verb "to *gang*."

Taking our language mixed and modified as we find it, give me leave to apprise you, by one little previous disquisition, that the most unobserved words in common use are not without fundamental meanings, however contemptible they may appear to us in this age of refinement.

To elucidate this, I have selected two words from the humblest line of humble language; for, when our waggons and carmen make use of the terms *ge* and *wo* * to their horses, they speak in language well known to, and in actual use (in their general senses respectively) among our ancestors. Horses are made to move or stop mechanically by these words, at the pleasure of the drivers, being drilled into an observance of them by habitual sound and the fear of punishment. Now the word *ge*, Sir, does not appear to me to be an artificial or whimsical term, without any other meaning than as applied to the motion of a cart-horse; on the other hand, with a very trifling modification, it seems to be the imperative "*Geh*," of the German verb "*Gehen*," to go.† The pronunciation of "*Geh*," I am told, is hard ("*Ghey*"), which, with us, has by length of time, and for more easy utterance, been softened into "*Ge*," conformably to the sound of "*Geh*" in English; for, in our language, the letter *E*, preceded by the letter *G*, is allowed to have a soft tone; as, where *G* comes into contact with the vowels, the intonations are thus:—"Ga, Jee, Jy, Go, Gu."

* May not *Ge-wo* be derived from *Jehu*, à-la-mode de Swift?—J. B.

† See the German Dictionaries and Grammars.

In Yorkshire, in Lancashire, and other northern parts of the kingdom, the term "*Ge*" is applied in other cases; for where things do not *suit* or *fit* each other, or where neighbours do not *accord*, the expression is,—“They do not *ge* well together.” You will see the word "*Ge*" given, in this sense, in the Glossary to the Lancashire dialect in the works of Tim Bobbin: *—nay, I can say that I have been an ear-witness to this expression myself.

But to return. The horses by this word "*Ge*" are put in motion, when, if their pace be too slow, the command is doubled or re-doubled by—“*Ge, Ge, Ge,*” which, in case of non-compliance, is enforced by the whip.†

Our lexicographers, Bailey and Dr. Johnson, allow the word a place in their dictionaries; but content themselves by observing, that "*Ge*" (so they write it) is a term among waggoners to make their horses *go faster*, without recurring to the radical word—which you will allow me to call a *primum mobile*.

Let us now proceed to the second principal word understood by horses, viz. “*Wo,*” which will be found to be a term of high degree, anciently applied to valor-

* A writer not often quoted, and not known to thousands of people who look into books.

† In Britany and Normandy the waggoners use the term *Ge* in the same sense, but the *g* is hard.—J. B. D.

In the North of England *Ge* is used to turn the horse to the right or away from the driver, and *hech* or *heck* to the left, or towards the driver. *Ge* thus signifies *go*, and *hech* hither.—J. S.

Heck or Hech is evidently the Latin *Hic*.—J. B.

ous knights and combatants in armour (or *harness* as it was called), though now it is degraded to horses in the *harness* of the present day. When, therefore, a waggoner uses this interjection to his horses, he speaks in the Danish language, it being a broad pronunciation of the word *Ho!* which is a word commanding cessation and desistance. It had anciently, as I have hinted, an honourable attachment to tilts and tournaments; for when the King, or President at the combat, gave the signal of discontinuance, by throwing down his warder (or baton), the heralds cried out to the combatants *Ho!** that is, *stop*.† The French have enlarged the term to a dissyllable by the assistance of their favourite adjunct *La*, and used the compound word *Ho-la* (or *stop there*) in combats, and which we have adopted in common language, when we call to a person to *stop*. “*Mettre entre eux le hola,*” is a French expression, borrowed from the *Tilt-yard*, used for putting an end to a dispute or verbal controversy.‡ Shakspeare gives us the word *Hola* in one passage, where it is closely connected in metaphor with a horse’s motion, when Celia says, in “As you like it,” (Act III.

* *Ha!* in fencing is a corruption of *Hai*—*thou hast it*. Ital. See Johnson’s note to *Romeo and Juliet*, act ii. sc. 4.

† See a note on a passage in the Tragedy of *Macbeth*, in the edition by Dr. Johnson and Mr. Steevens, 1778, p. 478; and also a note to Chaucer’s *Canterbury Tales*, by Mr. Tyrwhitt, lines 1708 and 2658, where Holinshed is cited. See also the *Reliques of Ancient English Poetry*, vol. I. p. 20. 3d edition. Dr. Johnson likewise, in his Dictionary, produces authorities for it both from Shakspeare and Dryden.

‡ See *Huetiana*, Art. 87.

sc. 2.)—"Cry *Hola!* to thy tongue, I prythee; it *curvets* unseasonably."

Of the simple term *Ho!* uncompounded, in the sense of *stop*, you have these two instances in Gawin Douglas's Translation of Virgil: *

"Forbiddis Helenus to speik it—and cries *Ho!*"

In this example it appears in the proper form of an interjection; but in the second it is used as a verb, where speaking of Juno he says:

"That can of wraith and malice never *Ho.*" †

In nautical language it still exists insensibly, and in its pure and natural state, with a very trifling expansion; for when one ship hails another, the words are—"What ship? *Hoy!*" ‡ —that is, "*Stop*, and tell the name of your ship, &c." §

Take this little disquisition as a specimen of the dry matter with which I am proceeding to encumber you; and do not let your patience too hastily throw down its warder, and cry *Ho!* ||

* Book III. p. 80, line 50.

† Book V. fol. 148, line 2.

‡ *Hoy* is more probably derived from the Greek *ōi whither*, i. e. whither are you going? a sense which might easily change into that which it now bears. Similarly when a man is too late for an omnibus which he perceives going off, he runs after it, shouting "*Hoy!*"—J. B. D.

§ Perhaps the little trading vessel, termed a "*Hoy*," may have received its original name from *stopping* at different small places in its voyage, to take in goods or passengers, when called to or hailed from the shore.

|| *Ho!* or *Tow Ho!* is still used by most sportsmen to occasion their dogs to stop when the game is flushed, or another dog stands. I am

But to return. Your long and intimate acquaintance with every thing relating to our forefathers gives me the boldness to ask an eleemosynary patronage of the following address. It is in behalf of some old, unfortunate, and discarded *words* and *expressions*, turned out to the world at large by persons of education (without the smallest protection), and acknowledged only by the humbler orders of mankind, who seem charitably to respect them as decayed gentlefolks that have known better days. I am confident, Sir, that you, as an antiquary, whose voluntary office it is to succour and preserve the aged from perdition, will not withhold your attention from hearing me in defence of the injured parties which I shall bring before you in your judicial capacity as a literary man ; when I hope to prove that my clients are not mere *certificate-men*, but that they have *whilom* gained *legal settlements* by long service, though now ousted by usurpers, to the verification of the adage, that “might overcomes right.”

Though the subject of the following pages be too trivial for the consideration of the great tribunal of the Society of Antiquaries collectively, it may, nevertheless, serve to amuse you for an hour as an individual.

The ear, Sir, is equally negligent with the eye ; and we take no more note of sounds which we daily hear, than of objects which we daily see. Thus, while we are commenting on Shakspeare, mending or marring

not, however, quite sure that Mr. Pegge's derivation of the word *Wo!* from *Ho!* as above cited, is correct.—J. s.

his text, the dialect of the hour passes by our ears unheeded.

The language of every country is as subject to change, as the inhabitants, property, buildings, &c.; and while antiquaries are groping for the vestiges of tottering castles, and poring over fragmentary inscriptions just risen from the grave,—why not advert also to words and phrases which carry with them the like stamp of age? Such will these be with which I am now going to trouble you; and which, though current every day, and suspected of a base alloy, will be found to bear the fire, and come up to the standard. I know it is felony, without benefit of clergy, to scour an old coin, be the legend ever so illegible; but the objects before us will appear more ancient for the operation, when the modern dust and dirt which obscure them shall have been brushed away.

By all that has been hitherto observed, I would prepare you, Sir, for what follows; meaning only to insinuate that there is food for an antiquary in the daily dialect of London, which, with all its seeming vulgarity, owes its birth to *days of yore*, as much as any other object of the senses on which time has laid his unfeeling hand.

Bishop Wilkins remarks, that “All languages which are vulgar (or living languages) are subject to so many alterations, that in tract of time they will appear to be quite another thing than they were at first.”* Every

* Wilkins's Real Character, p. 6.

school-boy knows (and perhaps very feelingly) the debasement of the Greek tongue, the subdivisions of which into dialects have occasionally brought him to the block. The Bishop adds, that “every change is a gradual *corruption*, partly by *refining* and *mollifying* old words for the more easy and graceful sound.” * This is so far from an accusation that can be brought against the parties before you, that it operates strongly in their favour; for, if a Cockney chooses to adhere to the dress of his ancestors, or to their language, he cannot, in either case, be called an innovator. Most people admire family plate; but family language (forsooth!) must be melted down and modernized.

If the Cockney merely *speaks* according to the usage of his progenitors,—what shall be said of a man who actually *wrote* such language two hundred years ago, on a conviction that it was stronger and more energetic than that of his own time, which he had courage enough to despise, though it was then reputed to be in a state of refinement? The author I point at is Spenser, whose language, both in his Pastorals and in his Faerie Queen, is evidently not of the age when he wrote (the reign of Queen Elizabeth), but is professedly introduced in imitation of Chaucer. The reason for this is given by a commentator (known by the initials *E. K.*) who was Spenser’s contemporary and friend, and therefore knew his motives. To all this Mr. Thomas Warton accedes.†

* Wilkins’s Real Character, p. 6.

† *E. K.* means *Edward Kerke*, as appears from Mr. Warton’s note

This commentator, to use his own words, gives the poet great praise, for that—"he laboured to restore, as to their rightful heritage, such good and natural English words as have been long time out of use, and almost cleane disherited.* "

Some of these insulted parties it is now my province to endeavour to vindicate, and to replace them in their patrimonial respectability and rights of primogeniture.

And now, Sir, before I move a step farther, you have a natural right to call upon me for an explanation of the word—"Cockney:" but, alas! it is confessed to be of most others the least definable. Bailey in his Dictionary, and after him Dr. Johnson, give it as a term the origin of which is much controverted. Glossarists have written *about it and about it*;—the game has been started; but not one of them has had the satisfaction of hunting it down.† Dr. Meric Casaubon would persuade us, as he attempts to do in most possible cases, that *it* and *its article* taken together, (*a Cockney*), complete the Greek word—"Oicogenes," *born and bred at home*.‡ The learned Doctor may not indeed be far from the meaning, however he may err

on a passage, in Act II. sc. 1. of Shakspeare's First Part of Hen. IV. Edit. Johnson and Steevens, 1778.

* Observations on Spenser's Faerie Queen, vol. I. p. 126. 1762. 12mo.

† The French have, at Paris, the word *Badaud*, according to Boyer, exactly in the same situation as our word *Cockney*: this is confirmed by M. Menage. The French word, by the way, is equally obscure and unaccounted for. (Menage, Dictionnaire Etymologique).

‡ De Linguâ Saxonica.

in the etymon. The Greek word, to be sure, is picturesque, and the combined sounds approximate : but, as far as derivation is concerned, I beg to take my leave. Dr. Hickes deduces it from the old French “Cokayne,* now “Coquin,” to which last Cotgrave (among other senses of the word) gives us that of “a Cockney ;” and Cotgrave seems to have seen farther into the intrinsic meaning of the word than he here expresses, as will be shewn before we quit the subject. To obtain Dr. Hickes’s point, the word “Cokayne” must become a tri-syllable ; but he gives no authority by accent in prose, or by metre in verse ; though his conjecture may find support hereafter.

If, Sir, you will insist upon the vulgar and received opinion, as delivered by story-tellers *vivâ voce*, we learn that the word is compounded of *Cock* and *neigh* ; for that, once upon a time, a true-born and true-bred Londoner went into the country, and, on first hearing a horse *neigh*, cried out—“How the horse *laughs* !” but, being told that the noise made by the horse was called *neighing*, he stood corrected. In the morning, when the *cock* crew, the cit immediately exclaimed, with confident conviction, that the *cock* *neighed* ! This traditional history is mentioned by Dr. Skinner, who

* The meaning of Coquin is scoundrel ; but Cokayne, or Cocaigue, is that marvellous abode of perpetual youth and perpetual good cheer whereof so many anecdotes are told by writers of Romance. See Fraser’s Mag. the vol. for 1840. See also de Beranger’s song, “Ah vers un rive ;” and Moore’s Fudge Family in Paris. The old French word Cocayne, did, however, signify what is now expressed by Coquin.—

treats it, deservedly, as a mere forced conceit—"de quo," says he, "nota Fabula est, reverà Fabula." * It might have passed well-enough among Dean Swift's jocular etymons.

Let us not, however, so rashly favour the story as to believe that the first exclamation produced the common term, "*A horse-laugh*;" for that expression, I think, rests upon different ground. Some etymologists contend that it is a corruption of *hoarse* laugh; but in such case it must be confined to those who either naturally have a very rough voice, or have got a violent cold, neither of which circumstances are absolutely necessary; for what we call a *horse-laugh* depends rather upon loudness, rude vehemence, or vulgarity of manner. It seems to be, in fact, no more than an expression of augmentation, as the prepositive *horse* is applied variously to denote several things large and coarse by contra-distinction. Thus in the vegetable system we have the *horse-radish*, *horse-walnut*, and *horse-chesnut*. In the animal world there is the *horse-emmet* (or *formica-leo*), the *horse-muscle*, and the *horse-crab*; not forgetting that a fat, clumsy, vulgar woman is jocularly termed a *horse-godmother*. To close all, we say, "*As sick as a horse*," to express a great discharge by vomiting, whereas a horse never experiences that sort of sickness.

Notwithstanding the definition lies so remote, yet most interpreters seem to agree in the meaning of the word, that the term Cockney is intended to express a

* Etymologicon, in voce *Cockney*.

a person bred up and pampered in the city of London, and ignorant of the manners and ideas of all the rest of the world; which agrees with Dr. Skinner's description (and coincides with other writers) that a *Cockney* is, "Vir urbanus, rerum rusticarum prorsus ignarus." Dr. Hickes, indeed, carries the criterion to another point, collaterally not very foreign, when he says that the old French word *Cockayne* implied one who loved good eating and drinking, "Gulæ et ventri deditus."* The Glossarist to Chaucer,† however, goes abundantly too far in annexing any degree of derogation to the word, which he renders as expressive of very opprobrious qualities, such as *rogue, knave, &c.*

* This interpretation is most probable, as the most likely derivation is through the word *Cocaigne*, viz. the romantic abode of which mention has been made before; and this is, almost without a doubt, derived from the Latin *Coquinarius*, of or belonging to a kitchen. It must not be forgotten that this is the place—

"That Elysium of all that is *friand* and nice,
Where for hail they have *bon-bons* and claret for rain;
And the skaiters in winter show off on cream ice,
Where the fowls fly about with the true pheasant taint,
And the geese are all born with a liver complaint."

This same word also supplies us with the etymon of "*Coquin*;" for the "*coquus*," like all other household servants among the Romans, was a slave; and what was the servile morality let Terence and Plautus declare. Hence the term *coquus* or *coquinus* might pass into a proverb for knavery and gluttony combined. Now this disreputable character was never attempted to be fixed upon the Londoners; yet they have ever and anon been said to be lovers of good living; and hence London may have been called *Cocaigne*, and its inhabitants *Cockneys*.—H. C.

† Urry's Edition.

terms which are never of necessity implied ; for, though many rascals may perhaps be *Cockneys*, yet the converse will by no means hold good.* On the other hand, from the situation in which we find the word in written language (taken with the context), it applies merely to the fondled citizen, whose notions are confined within the walls of the Metropolis.†

In Chaucer it imports no more than a silly fellow, devoid of wit or courage,—

I shall be held a daffe, (i. e. a fool) or a *Cockney*.‡

The antiquity of the word may be carried up much higher ; for Hugh Bigod, Earl of Norfolk, in the reign of King Stephen, had a strong castle at Bungay in Suffolk, which he held to be impregnable ; and when speaking of the wars between that King and the Empress, whose partisan it is evident he was, he said,

“ Were I in my castle of Bungay,
Upon the river Wavenay,
I would not value the king of *Cockney*.”§

By *Cockney*,|| I presume, the Earl meant to express the whole city of London indiscriminately.

* Grey's Notes on Shakspeare, I. p. 234, from Dr. Hickes.

† It seems very odd at this day to suppose that any man born in London should never have been in the country ; but we must take the state of the roads in former times, and various other things, into the consideration :—but the term *Cockney* itself is now pretty well worn out.

‡ The Reeve's Prologue, line 1100.

§ Camden, and Magna Britannia, Suffolk.

|| This, I conceive, gives us a clue to discover the real derivation of

The Earl of Dorset, in his poems, uses the term to denote a native of the metropolis.

Shakspeare, in one passage, seems to contrast the idea of a *Cockney's* cowardice with a swaggering brag-gadocio, where, in *Twelfth Night*, the Clown says,—

“ I am afraid this great lubber the world will prove a *Cockney*.” *

In another place he paints the party in bolder colours, and in exact conformity with the received opinion. The words are from the tragedy of *King Lear*. In an agony of despair, the King exclaims,

“ Oh me, my heart, my rising heart ! —but down ! ”

to which the Fool replies,

“ Cry to it, Nuncle, as the *Cockney* did to the eels, when she put

the word. *Cockney*, in this the most ancient example of its use, signifies not a person, but a place. There are many cases on record where the name of a place has been given to its inhabitants—as, for instance, “ *Portingal*,” which is the term always used in the early English voyages to the coast of Guinea to denote a Portuguese. I conceive, then, *Cockney* to be cognate with *Hackney*, *Stepney*, *Putney*, *Thorney* (the old name for the island on which Westminster Abbey was built,) &c. The name, therefore, has reference to the river, and must mean either the headland, *nasus*, *nez*, &c. or the island, *ey*, &c. of *Cock*, or that of which *Cock* is a corruption. In one case, the word is *Cock-ne*y ; in the other *Cockn-ey*. It strikes me as probable that the celebrated *Gog* is identical with the first syllable. There is a place called *Cokeney*, but I am ignorant of its derivation. I conceive that the oath “ by cock and pye ” refers to the first syllable of *Cockney*. *Stepney* signifies the isle of St. Stephen. May not *Thorney* be derived from *THOR*, instead of *THORN*, and signify the isle sacred to *THOR* ? I feel convinced that *Cockney* is of similar origin. *Gog*, or *Cock*, was probably some saint, god, or king. Whatever he or it was, London was called after him. I regret that I am unable to push the question farther at present, but live in hope.—

J. B.

* Act I. sc. I.

them into the pasty alive:—she rapped them o'th' coxcombs with a stick, and cried, *Down, wantons, down!* It was *her* brother that, in pure kindness to his horse, *buttered* * his hay." †

Eels being always sold alive, the ignorant maid, who, we are to presume, had not dressed any of them before, never thought of killing them; but treated them as rebellious creatures, wondering that they did not submit themselves as quietly as other fish, which came dead to her hands.

The above-cited instances point strongly at the—"Rerum rusticarum ignarus:" and as to the "buttering the hay," it is no bad sympathetic type of the—"Gulæ et ventri deditus."

Thus much for traits of our own *Cockneys*; and, as I have hinted at those of Paris, I give you the following specimen of French Cockney-ship (*Badauderie*) from Mr. Menage.

A Parisian, who could not swim, bathing in the Seine, got out of his depth, and would have been inevitably drowned had not some swimmers been at hand to save him. On recovering, he protested that he would never venture into the water again till he had learned to swim.‡

* Stewed stoolfeet and buttered haycocks is an expression in use in the county of Durham, as a nonsensical answer to such an inquiry as, what have you there?—H. A. L. M.

† Act II. sc. 10.

‡ Menagiana, vol. III. p. 114. Edit. Amst. 1716. One would have thought that the scene must have lain on the banks of the Liffey.—Another tale is told of a certain *Badaud* who undertook for a wager to swim, in a very cold morning of winter, across the broadest part of the

Upon the whole, Sir, the term Cockney being one of those inexplicable words which has puzzled the greatest Glossarists, I may well be excused from any investigation ; with observing that the established criterion of this class of people (as to the *natale solum*) is the having been born within the sound of *Bow bell* ; that being taken, I presume, as the most central point of the ancient city of London within the walls. In support of this test, the fantastic and aspiring daughter of honest Touchstone (the Goldsmith of Cheapside), in the comedy of “Eastward Hoe!” (printed 1605,) says, in contempt of her birth, family, and at the horrid thought of being a Cockney, that she used—“to stop her ears at the sound of Bow bell.” *

For the honour of Cockneys, be it remembered that in the Christmas feasts, which were formerly held with so much foolish expense at our inns of court, the *King of Cockneys* (an imaginary Lord Mayor of Lon-

river. He swam half-way, and then feeling himself very much benumbed, swam back again, saying, “Better to lose my wager than to get cold.” “J’aime mieux perdre mon argent que m’enrhumer.”—Paul de Kock is celebrated for his representations of badauderie. The story, however, of Dr. Parr nailing himself *within* the cellar with a view to nail *out* the servants who abstracted the wine, a story preserved in the “Adventures of Dr. Syntax ;” and that also of Sir Isaac Newton, who rung for his servant to remove the fire-place when he found himself too warm—who cut two holes in his study door, one for the cat and one smaller for the kitten ; with many others of the same kind, prove that these blunders or bulls are *not* traits of cockneyism. They are to be matched by hundreds out of the *Faetiæ* of Hierocles, and out of Miss Edgeworth’s Essay on Irish Bulls.—J. S.

* Act V. ad caleem. See Old Plays, vol. IV. 2nd edit.

don, chosen from their own community) was entertained with extraordinary respectability; of which we have a full account in Dugdale's "*Origines Juridicales*:"—for in the 9th year of King Henry VIII. it was ordered that—"The King of Cockneys should sit; and have due service; and that *he*, and his *Marshal*, *Butler*, and *Constable-Marshal*, should have their lawful and honest commandments, by the delivery of the Officers of Christmas." *

After all that has been said, Sir, let us not be unmindful of some real and substantial benefits which have arisen to society from this order of citizens in particular, who have thus innocently fallen into such unmerited contempt. At the time when Mr. Strype published an enlarged edition of Stowe's Survey of London and Westminster,† there was an annual feast, held at Stepney, expressly called "the Cockney's Feast;" on which day a contribution was made, either at church or at dinner (or at both), with which the parish children were apprenticed. Mr. Strype (who was himself a Cockney) adds, that he had more than once preached before the Society on the occasion.‡ Mr. Lysons § says, that the principal purpose of the Society was, the apprenticing poor children to the sea-service; and that the institution was patronized by several persons of distinction; among which, he adds,

* P. 247. Some of these childish feasts cost the Prince, as he was called, 2000*l*.

† A. D. 1720.

‡ First Appendix to Strype's Stowe, p. 101.

§ *Environs of London*, vol. III. p. 408.

that the Duke of Montagu and Admiral Sir Charles Wager were the stewards for the year 1734. It gave place at length to a more general institution, "The Marine Society," established 1756. So long as the primary fraternity lasted, a secondary effect was produced, as it certainly tended to keep up the breed of true and genuine Cockneys, and thereby operated toward the preservation of the purity of the English language, as will appear from the circumstance and examples which follow.

Having said thus much, Sir, to no purpose; I will have the boldness to throw out one word of comfort, that seems to point at the semblance of an etymon, and will risk a conjecture, which, as far as I know, has not been hazarded before. The French have an old appropriated verb (not to be met with in the modern dictionaries—but you will find it in Cotgrave), viz. "*Coqueline* *un enfant*," to *fondle* and *pamper* a child. The participle passive of this verb will therefore be "*Coqueliné*," which, by no great violence, may, I think, be reduced to "*Coquené*;" for, in pronunciation, the penultimate syllable (*li*) will easily melt in the mouth, and accord, in our spelling, with the word Cockney.*

Thus I have brought together every thing material that I can find relative to the term in question:—nor had I urged so much, but that I felt myself amenable

* Baret, in his *Alvearie*, says, that a child which sucks long used to be called "a Cockney, after St. Augustine," meaning the well-known Doctor of the Church.

to you for something on the subject — and here I leave it.

A plain, honest, true-bred Cockney then, Sir, though he has often a quaint affectation of what he takes to be wit, and in conversation tires you to death with the repetition of some favourite word or expression, is perfectly innocent of the personal crime of fabricating new ones, leaving that to men of greater genius. Words unheard of before, if analogically formed, give a zest to language ; while at the same time new epithets and new metaphors heighten the flavour still more. The late Mr. Boswell, Dr. Johnson's friend, exulted much in the sanguine hopes that he had procreated the word *equitation*, till he found that the word had been *foaled* by Henry Earl of Pembroke, who published a book expressly on the subject of horsemanship with this very word in the title-page.*

Dr. Johnson has pleaded guilty to the charge of coining *three* or *four* words inserted in his dictionary, though he has not specified them : but who looks for words unread before in any dictionary ? We are told likewise that he has issued as many more new words during his Tour to the Hebrides.† There are many words in his writings which are not found in his dictionary ; *pelfry*, for example.

Queen Elizabeth was very successful in minting the Latin word "*foeminilis*," which is reputed to have carried with it great elegance. It is found in her Ma-

* Boswell's Journal of Dr. Johnson's Tour to the Hebrides.

† Ibid. pp. 141, 428.

jesty's speech to the University of Cambridge, when she visited it A.D. 1564, which begins—"Etsi *fæminilis* pudor, &c." *

Dr. Thomas Fuller, who is well known to every body, and quaint in every possible instance, styles himself, in his "Appeal of Injured Innocence," (fol. part III. p. 47), "Prebendarius *Prebendarides*." †

I suppose the doctor's father was a prebendary.‡ So Fitz-Stephen is Latinized by *Stephanides*, on the principle of the Greek *Patronymes*.

Such incursions into regular and established language have been made in every language living and dead,§ though few of the more ancient have reached our time. The first new-coined word that I know of was *struck* by Demosthenes; who, having heard that King Philip of Macedon had bribed the oracle in order to dispirit the Athenians, accused the priestess of *Philipizing*.|| Per-

* Peck's *Desiderata Curiosa*, where the speech is printed at length, lib. vii. It may be seen also in Mr. Nichols's collection of the "Progresses of Queen Elizabeth."

† See Granger, vol. II. p. 171.

‡ He was only rector of Aldwinkle, in the county of Northampton. His mother was sister to Bishop Davenant, who does not appear to have held any prebend.

§ The Rev. Sidney Smith has coined more than one new word; perhaps the best of them is *simious*, "apish." The Quarterly Review, in commenting upon this fact, coined also a respectable word, *nimious*, for excessive.—H. C.

Monsieur Ménage was wont to pique himself on having introduced into French the term "*vénuste*;" yet all his influence could never make it current, nor, indeed, did it long survive its illustrious fabricator." Strangford's *Translations from Camoens*, Introduction, p. 27.—J. B.

|| There is an earlier instance in the term *medize* (*μεδίζειν*) applied

haps this was not the first time that Philip had been tampering with her Holiness, to carry his designs by means of her predictions. On the other hand, Demosthenes afterwards received a mortifying retaliation, by another new-coined word from one of Alexander's partizans, from whom he had received a bribe, when, having unluckily a complaint in his throat (whether accidental or convenient we will not say), he was not able to speak on the occasion. Upon this his silence some one lamented aloud that the orator had been suddenly seized with a *money-quinzey*.*

To return to our own language: I have annexed a receipt (which you may read or not as you please) for fabricating new words, in as full and ample a manner as a made dish can be produced upon the principles of any culinary pharmacopœia whatever, by the assistance of certain compound ingredients, without any foreign assistance at all.

Take the privative *un*, add it to a positive adjective or adverb, and you have as good a negative as any in the world.

The *dis* or the *de* will answer equally well.

to those Greeks who favoured the Persian invasion.—See Herodotus.—
J. B.

Analogous is our expression—out-heroding Herod.—H. A. L. M.

The modern word "*Mac-adamize*" might, perhaps, be applied to the breaking up and reuniting of words in which our author so much rejoices; while at the same time it illustrates his argument.—J. S.

The word circumtwistatory has been successfully introduced into comic poetry.—H. C.

* Αργυραγχη.

The *un* has been added to a verb, as in “Chrononhotonthologos,” where it is said of the King, that

“Fatigu’d with the tremendous toils of war,

Himself he *unfatigues* with gentle slumbers.”—Se. I. *

A, no doubt, must be, in compliance with sense, a substitute for *of*:—but *of* is of itself very frequently a redundancy, used after the participle active.

If it has any sense after them, it expresses *concerning*, viz. speaking *of* it, hearing *of* it:—but we cannot properly say tasting *of* † it, telling *of* it, or seeing *of* it; these last being verbs active, that require something to act upon.

The factitious terminations admissible in words are numberless; and therefore I shall mention but a few.

Take the terminative *ism*, mix it with any word to your taste, and it will chemically produce a *tertium quid*. We hear of *trueism* now and then in parliamentary language; but *ism* sounds more melodiously when it follows a consonant rather than a vowel. Thus dinner-*ism* and supper-*ism* are preferable to tea-*ism* or coffee-*ism*, on account of the hiatus.

* See also *The Rivals*, Act II. sc. 1, where Sir Anthony Absolute says to his son, “I’ll disown you—I’ll disinherit you—I’ll unget you.” And also Molière’s *Mons. Pourceaugnac*, Act II. sc. 6, where Mons. Oronte says to his daughter, concerning M. de Pourceaugnac, “Si je te l’ai promis, je te le *depromets*,” which our translator correctly renders, “If I did promise him to you, I *unpromise* him to you again.” One English translator absurdly translates the passage, “If I have promised him to you, I revoke my promise.”—H. C.

† In the expression “tasting of it,” and some others, *of* has often a partitive sense, corresponding with that of the French *du*, &c. as in the case of *du pain*.—J. B.

True-*ism* was not, however, used for the first time in our Houses of Parliament; for it occurs in Swift's "Remarks on the Rights of the Christian Church," ch. VIII. p. 232.—and in Berkeley's "Alciphron," II. p. 208.*

ity and *ety* are terminations, which will assist the epithet very much. Miserabil-*ity*, for instance, is as regular a word as irritabil-*ity*; scoundrel-*ity* as scurril-*ity*; and uxori-*ety* as vari-*ety*, &c.†

We say *paucity*; why not *tardity*?

Or, *gloriosity*, from *generosity*;

Miserability, from *inability*;

Uxoriety, from *notoriety*?

ous is a termination which carries weight with it, and might be admitted, as in *multitudinous*, and other similar words in which it has obtained a situation; as,—*magnitudinous*, *gratitudinous*, *solitudinous*, *plenitudinous*, &c.‡

This leads to—*ousity* and *asity*, an extension of an adjective into a substantive, as *monstrousity* (now "monstrosity").

ation § is a modern finish, which has been in

* See Gentleman's Magazine, 1786, vol. LVI. p. 1048.

† A strong attempt has been made of late to introduce the word *cleverity* instead of *cleverness*; it does not, however, seem to have been very successful.—H. C.

‡ All these words have now (1843) well nigh disappeared. Of the tribe, "*multitudinous*" alone remains. And this probably preserved like a fly in amber, by Shakespere.

Whistlecraft says—

"And don't corrupt the language of the nation,
With long-tailed words in '*asity* and *ation*.'"

H. C.

much use since *starvation* was heard in parliamentary language. It will splice very conveniently with either a verb * or a noun, which has carried it even to *bother-ation*. At a *rout-ation* you may meet with a great deal of *talk-ation* and *scandaliz-ation*;—at a concert, much *fiddle-ation* and *faddle-ation*;—and at a city entertainment much *eat-ation*, *drink-ation*, *breakfast-ation*, *boil-ation*, *roast-ation*, and every kind of luxurious anti-starv-*ation*.

I meet with *savation* in the Paston Letters, published by Sir John Fenn, knight; and again with *skeusacion*, i. e. excusation or excuse, in vol. II. p. 259. Shakspeare in *Othello*, Act IV. sc. 1. and in the *Merchant of Venice*, IV. sc. 1. has *'scuse* for *excuse*; but a still more bold elision appears in *Henry IV. Part I.* where we find *'scarded* for *discarded*.†

Illucrative. Some offices may be called honourable, though they are *illucrative*.

Apprizals, as well as *reprizals*.

* *able* is also a good suffix, as the following extract from the *Times* of 25th March 1840 abundantly proves:—"The poets are not all dead (says the *Buffalo Journal*); the *Niles Michigan (Advertiser)* publishes a call for a meeting of the citizens to repair a corduroy road near that place, and compels the Muses to second the call in the following stanza —

"Those who would travel it
Should turn out and gravel it;
For now its not passable,
Not even *jackassable*."—J. B.

† Such being the invariable Italian negative—

'scender instead of *discendere*, to descend;

'scordar instead of *discordare*, to forget;

'smontar instead of *dismontare*, to dismount, &c. &c.

Greatishness, from *selfishness*.

Language in general, modes of speech, or the particular application of words, Sir, were never held to be the manufacture of the mob ; but to have been decided and established * by the usage of the superior orders of mankind.† The consent, therefore, of men of every age, who speak and write with propriety, stamps the currency of words ; and, though such words may thereafter grow out of date, or be vitiated by habit and mispronunciation, there yet remains a trace of them, to ascertain their intrinsic value. Fashion has long been the arbiter of language, as well as of dress, furniture, &c. ; all which have varied, nobody knows why, nor how the innovations have crept in, because the aggressors against the old fashions have never been detected.‡

So vague was the state of the French language when Mons. Vaugelas wrote (between the years 1585 and 1650), that, during his translation of Quintus Curtius, which occupied him for thirty years, it had varied so much, that he was obliged to correct the former part of his work, to bring it to the standard of the latter. This occasioned Mons. Voiture to apply to it the epi-

* This is not universally true—as in some cases a language is formed or modified at a time of barbarism or anarchy ; at other times it ascends from the lower to the higher ranks ; at other times popular writers influence it to a great extent ; thus Camoens is said to have introduced two thousand words into Portuguese. See Strangford's Introduction to his Translations of Camoens, p. 27.—J. B.

† Consuetudinem sermonis vocabo consensum *Eruditorum*." Quintilian, lib. i. cap. 13.

‡ Consuetudo vicit, quæ, cum omnium Domina rerum, tum maxime *Verborum*, est. Aulus Gellius, lib. XII. cap. 13.

gram of Martial upon a barber, who was so slow in his operation that the hair began to grow on the first half of the face before he had trimmed the other.*

It is no very easy matter to read and understand Chaucer, and the poets of that age, currently in their old-fashioned spelling (apart from their obsolete words), even when *translated*, as I may term it, into modern types, and much less so in their ancient garb of the Gothic or black letter, till their language becomes familiarized by habit. I conceive, further, that the antiquated French tongue would be still more unintelligible to a Frenchman of the present age; to evince which, it may be only necessary to compare the “Grand Coutumier de Normandie,” or “Les Assizes de Jerusalem,” with more modern writers; or even Rabelais with Voltaire.

Orthography, therefore, is as the fashionable literary world for the time being shall have been pleased to make it; but with this latitude, that formerly our English spelling was, for a long time, happily governed by the ear, without any solicitude about the position or number of letters in a word, so that there were plenty of them.† Since orthography has been attempted to

* Anecdotes Littéraires, Paris, 1750, 8vo. tom. I p. 115.

“Entrapelus tonsor, dum circuit ora Luperci,
Expungitque genas, altera barba subit.”

Martial, Epig. vii. 83.

† So true is this, that Chatterton’s MSS. were first suspected to be forgeries from the regularity of the orthography.—H. C.

be curbed by rule, deviation from the ancient open practice has been studiously affected ; in consequence of which, the mode established as perfectly right at the commencement of a century may perhaps be discarded as palpably wrong before it is half expired.

We need not recur to the case of Mons. Vaugelas before given ; for such of us who can recal thirty or forty years to remembrance may bear testimony to many variations in our own language, both in phrase * and spelling.

It is no part of my plan or intention to trouble you, Sir, with a descant on Orthography ; but give me leave to say (as it were in a parenthesis), that our language has undergone some considerable alterations very lately. *Honour, favour, &c.* are now cut down to *honor, favor, &c.*† Dr. Johnson, however, our latest *Dictionarian* (if you will allow me to use the term), gives no instance of these words being written with such defalcations ;

* As Lon'on for London—grass for asparagus—which were used by persons of fashion and education.—H. A. L. M.

Hence the celebrated charade by a certain alderman—

“ My first is a little thing vot hops—*sparrow*

My second brings us good hay crops—*grass*

My whole I eats with mutton chops”—*sparrow-grass*, vulgarly called asparagus.—J. B.

Thus in 1825 the Oxford Townsman was dignified with the euphonous appellation of *snob*—in 1835 he had been promoted to the title of *cad*. A man, as is well known, signifies at Oxford a gowusman. A correct Latinist will always construe—vir, a man—homo, a cad. On one occasion I said, “ Is that a man ? ” “ No,” was the answer—“ it's not a man, but a cad.”—J. B.

† The custom of the present day inserts the *u* again, 1843.—H. C.

neither does he leave it at all doubtful, by indulging them with an *alias*.*

Again, Sir, it is now the *ton* to write *physic*, *music*, *public*, &c. without the old final letter *k*, which no schoolboy dared to have done with impunity forty years ago. But this is not the first time that these and other such words have lost a limb; for *physick*, *musick*, &c. were written, in older English, *physicke*, *musicke*, &c.

What a crime of *leze-antiquité* would it be, were I by a letter to invite you to view a very curious *antic* vase now in my possession!—and yet I can support my spelling, on the modern principle, thus—*antique*—*anticke*—*antick*—*antic*; and which is perfectly analogous to the words above given.†

Mr. Nares‡ softens the matter, by observing that *two* letters can better be spared out of dissyllables than *one* out of monosyllables; which is so far true, that our monosyllables would make a very paltry appearance were they to be curtailed of their final letters. We will contrast two sentences, consisting of the same words, the one written with the final *k* and the other without it, and observe the effect they will have to the

* We remember to have heard that in the Library of St. John's College, Cambridge, is a copy of Dr. Middleton's *Life of Cicero*, in which some member of the house took the pains to re-insert the *u* in all such words.—Mr. Gough, in *Gent. Mag.* 1803, vol. LXXIII. p. 146.

† Not perfectly analogous, for *antique* is derived from *antiquus*, *music* from *musica*, *physic* from *φυσικος*. So that *antique* could not on the same principle be written *antic*.—H. C.

‡ *Orthoëpy*, p. 91, &c.

eye upon paper ; though they are identically the same to the ear in point of sound.

“ *Dick* gave *Jack* a *kick*—when *Jack* gave *Dick* a *knock* on the *back* with a *thick stick*.”

Per contra, “ *Dic* gave *Jac* a *kic* ;—when *Jac* gave *Dic* a *knoc* on the *bac* with a *thic stic*.”

Dr. Johnson, however, decidedly avers that in English orthography no word whatsoever, long or short, ends with the letter *c* : * nor are the French, who eat so much of their language in speaking, hardy enough to abridge their spelling by writing *physiq*, *musiq*, or *publiq*.

This our modern mode of writing is still more singular and eccentric, if we will observe that no other words ending with the consonants *ck* have been deprived of their final letter *k*. For example, we do not write *attac*, *ransac*, &c. — *bedec*, &c. — nor *traffic*, † *frolic*, &c. — nor *bulloc*, *hemloc*, &c.—nor *wild-duc*, *good-luc*, &c.

* The now adopted word “*tic douloureux*,” did not then exist in our language.—J. S.

† Even caprice is regular in this respect ; the *k* has been rescinded in all words in which the *c* is preceded by an *i* :—thus *frolic*, *traffic*, *syndic*, *garlic*, *music*, *physic*, *cleric*, *laic*, *philosophic*, &c. &c. ; where any other vowel precedes the *c*, there the *k* has been retained, as *bedeck*, *attack*, *bullock*, *good-luck* ; the *k* has also been retained in monosyllables, even when the *c* was preceded by *i*.—H. C.

In all those cases where the *k* has been rescinded it was originally an interpolation ; whereas, in all those cited as retaining it, it is either indigenous or represents something which is now absent. It is *musica*, not *musiccka* or *musicqua*—*μουσιχη*, not *μουσικκη* or *μουσιχη*, whereas it is *attaquer*, *decken*, *glück*, &c.—J. B.

Innovations have been sometimes dangerous in supposed orthography, where established error has long prevailed. Dr. Fuller assures us, that an under-clerk in the culinary department of the royal household (in his own time) was threatened with a summons before the tribunal of the Board of Green Cloth to answer for the crime of writing (in his official accounts) the term *sinapi* (i. e. mustard) as it should be spelt, contrary to the established mode of the court, which had been, for time immemorial, to write it *cinapi*.* In another case, which I have before me, the most serious consequences once actually followed a very trifling mistake in orthography, and by which the offending party lost no inconsiderable property. Mons. Varillas, a French author well known among divines, had a nephew, whom he proposed to make his heir; but who, in a letter to his uncle, was unfortunate enough to close it with—"votre tres *hobeissant*," instead of "*obeissant*." This little error so exasperated Mons. Varillas that he never forgave it,—set his nephew down for an egregious blockhead, unworthy to be the successor to the fortunes of a man of learning, and left his estate to pious uses.† Thus much for orthography.

Idiom is the dress and fashion of expression, in which I suppose every language has its peculiarities. Let not, then, the inhabitants of a metropolis, who are con-

* Fuller's Church History, Book iv. p. 150.

† Anecdotes Littéraires, Paris, 1750, tom. II. p. 138.

ceived to be an order of men superior to the vassalage of the remoter parts of the kingdom, and whose manners have been expressly handed down to us in the words "politeness" and "urbanity," be denied a *few* singularities, new or old, while every other part of the island abounds with so *many*. All courts (and our own among the rest) have ever affected a *ton*, or refined dialect of their own; wishing, no doubt, to differ as much as possible from the *bourgeoisie*: but it does not follow that the language of the city is without a basis; though, like the foundations of the city itself, it may lie deep.

As to *ton*, Sir, be pleased to accept the following anecdote. In the reign of Louis XIV. a very alarming little revolution took place in the application of an epithet in the French language; for it had become a ruling fashion to give to every thing *great* the term *gros*, as—"un *gros* plaisir,"—"une *grosse* qualité," "une *grosse* beauté," &c. The King took an occasion to intimate a dislike to these expressions, because, in fact, he was frightened out of his wits, lest he, who had been for some time styled Louis *le Grand*, should exchange his title for that of a second Louis *le Gros*. Mons. Boileau, however, upon perceiving the King's alarm, had the address to observe how impossible it was for the world even to think of Louis *le Gros* in the reign of Louis *le Grand*;—when the royal mind was quieted, the *ton* had its course, and soon vanished.*

* Menagiana, Amsterdam, 1716, 12mo. vol. IV. p. 3.

The French court, ever fond of novelty, once carried its innovations in language even to the subversion of grammar, in one notable instance, so far as to alter the *gender* of a substantive, in compliment to an infantine mistake of their *grand monarque*. This circumstance I have elucidated in a little memoir published in the *Antiquarian Repertory*,* which is in substance briefly this : The word *carosse* (a coach) was originally *feminine*, as its termination implies, and is so found in Cotgrave's Dictionary ; † but, when Mons. Menage published his *Dictionnaire Etymologique*, ‡ he gave it as avowedly *masculine*, but not without remarking that it had been formerly *feminine*—"du quel genre ce mot étoit autrefois." The revolution, as to the gender of this word, arose from the following trivial grammatical error. Louis XIV. came to the crown, A. D. 1643, at the age of about five years ; and soon afterwards, on inquiring for his coach, happened to confound the sex of it by calling out—"Où est *mon carosse* ?" This was sufficient to stamp the word (*carosse*) masculine, of which gender it has continued to the present moment. Such a trifling puerile error is not to be wondered at ; but that a whole nation should adopt a change of gender in compliment to it is a palpable absurdity, of no common magnitude.

"Regis ad exemplum totus componitur orbis"

used to be held as most courtly doctrine ; but seldom more ridiculously than in the foregoing instance, except in that which follows. The former was a bagatelle ;

* Vol. III. p. 155.

† Edit. 1611.

‡ 1650.

the latter gave so different a cast to the features of a whole nation, that one may suppose it might be difficult for a moment to discriminate a man from his former self. When Louis XIII. succeeded Henry IV. at the age of *nine* years, the courtiers, because the new king *could* have no beard, resolved that they *would* have none themselves; and every wrinkled face appeared as beardless as possible,* reserving only whiskers, and a small tuft of hair beneath the under lip.† The

* This was far preferable to the rage for imitating coachmen in vogue some years since, which induced some of the more ardent among the young aristocrats to pull out one or more of their teeth that they might be able to *spit* like coachmen.—J. B.

† A still more absurd piece of adulation occurred, when the Queen of Louis XIV. having been delivered of a seven months' child, all the *robust* courtiers protested that they had entered the world under similar circumstances.—J. B.

I remember an anecdote of a certain King of Spain who, on account of some internal disease, had so offensive a breath that he continually chewed aromatic gums to hide it. The courtiers immediately adopted the same practice, and no one was seen at court without a box of aromatic lozenges.—H. C.

The high ruff worn by Queen Elizabeth, and which became in consequence the fashion of her reign, is said to have been adopted by her to hide a scar in the neck. Thus the white cravat is said to have originated in a royal scrofula, and the full petticoat to have been copied from an exalted impropriety. Montesquieu, I think, remarks on the singularity of the fact, that ladies of a nation distinguished for modesty should assume the appearance of being enceinte.—J. B.

It may here be remarked also that the custom of wearing powder arose from the prevalence of the disease called *plica polonica*, by which the hair became instinct with blood-vessels; a horrible complaint which rages occasionally in Poland.—J. B.

Similarly, the long-pointed shoe worn in the 15th century was at first a device to conceal a royal club-foot.—J. S.

honest Duke de Sully * was the only courtier who was hardy enough to appear in the royal presence with his beard in the form of the late reign.†

* The following occurrence is related in the *Memoirs de Sully* :—" On sçait ce qui lui arriva un jour à la cour, où Louis XIII. l'avoit mandé— ' Je vous ai fait venir, Monsieur de Sully,' lui dit ee jeune prince, ' comme étant l'homme de confiance du feu Roi mon père, un de ses principaux ministres, pour vous demander avis, et m'entretenir avec vous sur les importantes affaires que j'ai à present.' Le Due de Sully, qui ne voyoit autour du Roi que de jeunes courtisans, qui rioient entr'eux, et qui, pour faire leur cour au connétable De Luynes, tournoient en ridicule son habillements, son maintien grave, et toutes ses manières, fit eette reponse, ' Sire, je suis trop vieux pour changer d'habitude sur rien ; quand le feu roi votre père, de glorieuse mémoire, me faisoit l'honneur de m'appeller auprès de sa personne, pour s'entretenir avec moi sur ses grande et importantes affaires, au préalable, il faisoit sortir les bouffons.' Le jeune roi parut approuver eette liberté, il fit retirer tout le monde, et demeura seul avec M. de Sully." —H. A. L. M.

† *Pogonologia*, London, 1786, 12mo. p. 29. This is confirmed by existing portraits, which are in his Majesty's collection, and now in the presenee-chamber at St. James's, where Henry IV. appears with a portly beard, in the style of his ancestors, and Louis XIII. (an adult) with only the tuft on the lower lip and whiskers. This persecution, we are told, was earried by the courtiers even to the curtailing of horses' tails : which two eircumstances occasioned the Marechal Bassompierre (who had been imprisoned in the Bastile by Henry IV. where he continued twelve years, till the accession of Louis XIII.) to observe, on coming to the court again—" that he saw no change in the world, since he had been secluded from it, but that *men* had lost their *beards*, and *horses* their *tails*." Hadrian was the first Roman Emperor who wore a beard, and he did it to hide warts on his chin.—H. C.

When Louis VII. to obey the injunctions of the bishops, cropped his hair and shaved his beard, Eleanor his queen found him a somewhat ridiculous looking personage, and soon very contemptible. She behaved herself as she thought fit, and the poor shaved king sought a divorcee. Eleanor then married the Count of Anjou, afterwards Henry II. of

Louis XIV. (as has been observed) acceded to the throne of France at five years of age ; and his education was neglected, to give way to the intrigues of state, under the regency of his mother, Anne of Austria, and of the administration of Cardinal Mazarine, during a long minority ;—and I have been well assured that the illiterature of this grand monarque went so far that, to the last, he could hardly write his name. He formed it out of six straight strokes, and a line of beauty which first stood thus, |||||S ; these he afterwards perfected,* as well as he was able, and the result was LOUIS.

Thus much for the endowments of that king in the art of writing :—how far they went in the art of reading I cannot ascertain ; but to his honour be it said, that he was so sensible of a general defect in his own education as to take all possible care to preclude every default in that of his son ; † circumstances which French writers themselves do not affect to conceal.‡

England ; she had for her marriage dower the rich provinces of Poitou and Guienne, and this was the origin of those wars which for 300 years ravaged France, and cost the French three millions of men ; wars which would probably never have been waged if Louis VII. had never shaved himself.—J. S.

* The second form was L□□IS.

† The same honourable sentiment animated George III.—“ I would give this right hand,” said he, on one occasion, to his bookseller, Mr. Nicol, “ if the same attention had been paid to my education which I pay to that of the prince.”—J. B.

‡ See Dictionnaire Historique, Littéraire, et Critique, Art. Louis XIV. ; where, speaking of Louis the son of Louis XIV. the words are—

It is matter of no great surprise that the constable Du Guesclin, in the fourteenth century, though both a warrior and a statesman, should not be able either to *write* or *read* : *—but that the constable Montmorency, in the reign of Henry IV. of France, which terminated 1610, should be equally ignorant of both writing and reading, shews that scholastic accomplishments, even at that period, were not thought necessary to form any part of the characters of those who were accounted *great men*.†

But what is most extraordinary, and in cases where we should have expected rather more than the usual literary qualifications, we are told that, even among the bishops, in the seventh century, there was so great a general want of even the meanest learning, that it was scarcely deemed opprobrious to acknowledge their ignorance ; and that, in the article of writing, several of them have been found who actually could not sign their names.

“ Son père, qui sentoît tout le défaut de l’éducation qu’il avoit reçue, n’oublia rien pour en donner une meilleure à son fils, et mit auprès de lui tout ce que la France avoit de plus éclairé.”

* St. Palaye, *Memoires sur l’ancienne Chevalerie*, tom. II. p. 84, 4to ; Paris, 1781.

† Horace Earl of Orford’s note, in the *Life of Lord Herbert of Cherbury*, p. 58.

The celebrated Professor Jardine, of Glasgow, was on one occasion correcting the enunciation in reading of one of his pupils, desiring him to read slower, and read plain. The Professor, in his eagerness, spoke fast, and stammered ; a smile passed through the whole class—“ Well, gentlemen,” said he, “ I quite understand that smile—it is the very consciousness of my own defects, and of the continuance of them, that makes me so anxious to save you from them.”—J. B.

I rest my authority upon the Rev. Dr. Joseph White, Laudian Professor of Arabic in the University of Oxford, who gives two instances (from among many others which he could have produced) selected from the Acts of the Councils of Ephesus and Chalcedon, where subscriptions of some bishops are to be found in the following terms:—"I, A. B. (Bishop of ———) have subscribed by the hand of C. D. *because I cannot write.*" And again;—"Such a bishop having said that *he could not write*; I, whose name is under-written, have subscribed for him." *

Allow me another word concerning Louis XIV. ; for, to do him still more justice, though both he and his Minister Colbert were illiterate, yet were they patrons of men of learning ; and it is owing to the sense which Louis entertained and felt of the meanness of his own literary accomplishments that the world received the Delphin edition of the Latin Classics, which, by that King's order, was prepared for the more easy information of the Dauphin.†

But to return, Sir, and confine myself to the subject ; which is to shew that the humble and accepted dialect of London, the Londonisms, as I may call them, are far from being reproachable in themselves, however they may appear to us not born within the sound of *Bow-bell* ; nay, further, that the *Cockneys*, who content

* See the notes and illustrations at the end of Dr. White's Sermons, preached at Bampton Lectures, 1784, p. vi.

† Huetiana.

themselves with the received language and pronunciation which has descended to them unimpaired and unaugmented through a line of ancestry, have not corrupted their native tongue, but are, in general, luckily right, though upon unfashionable principles;—and, moreover, that even those very words which appear to be distorted in pronunciation are, for the most part, fairly and analogically formed.

The pronunciation and use of some few words, it must be confessed, are a little deformed by the natives of London, of which I candidly give you the following catalogue; but, as they are words of inheritance, and handed down from ear to ear without intermediate assistance, they may admit of much vindication.

Vulgularity, for vulgarity.¹

Necessuated, for necessitated.² Thus also they say *debiliated* for *debilitated*.³

Curoosity, for curiosity.

¹ Or more properly *wulgularity*, of which initial more hereafter; precipitately formed to correspond with the familiar words *popularity*, *singularity*, &c.

² I will not decide that our word is correct, though more palatable to the ear. Shakspeare writes, “necessity-ed.” *All’s Well that Ends Well*, Act V. sc. 3. However this may appear upon paper, it does not sound well on account of the hiatus.

³ These three words, *vulgularity*, *necessuated*, *debiliated*, are now almost obsolete.—H. C.

The latter is, however, occasionally met with, and *necessiated* is substituted for the former.—J. S.

Curous, for *curious*.⁴

On the other hand, they say *stupendious*,⁵ for *stupidous*. I find *stupendious* in Derham's *Physico-Theology*, edit. 9th, p. 367. Perhaps it may be an error of the press.

Unpossible, for *impossible*.⁶

Milton uses *unactive*, and not *inactive*. Par. Lost, book IV. line 621, and book VIII. line 97. As also *unsufferable*, and not *insufferable*, book VI. line 867. Sir Henry Nevile, in a letter to Sir Robert Cecil, 1602, uses the word, "It is an *unpossible* thing for me to do." Mr. Lodge's *Illustrations of English History*, III. p. 122.

Least-wise for at least.⁷

Weise is a German word, signifying *manner*; and will as fairly combine with *least* as with those words which are its usual associates, viz. *like-wise*, *other-wise*, &c.⁸

Aggravate, for irritate.⁹

⁴ The Cockney's adjective is *curous*; which, according to their formation, renders *curiosity* perfectly regular. I do not vindicate the adjective.

⁵ Also magnanimious, for magnanimous.—H. A. L. M.

⁶ "Is all *unpossible*." Shakspeare, Richard II. Act II. sc. 2. *Unpartial*, is used by writers in Shakspeare's time. The privative *im* in the place of *un* is modern refinement. See a note by Mr. Malone, in "Measure for Measure," in the edition of Shakspeare, by Dr. Johnson and Mr. Steevens, 1778, 8vo.

⁷ "At least-wise." Life of Lord Herbert of Cherbury, p. 9.

⁸ If I any-wise can, is also a frequent cockneyism.—J. S.

Any-wise, no-wise, this-wise, are all to be found in our translation of the New Testament.—H. A. L. M.

⁹ The vowel at the beginning (though not the same), added to the

A *conquest* of people, for a *concourse*.¹⁰

Commandement, for commandment.¹¹

Attackted, for attacked.¹²

Shay and po-shay, for chaise and post-chaise.¹³

Gownd, for gown.¹⁴

Partender,¹⁵ for partner.¹⁶

similarity of sound at the termination of the word, seems to account for the mistake. The measure and accent of the words are the same.

¹⁰ The first syllable governs the second from inattention, there being a similarity in the whole sound of each word.

¹¹ Shakspeare uses it :—

“Be valued ’gainst your wife’s commandement.”

Merchant of Venice, Act IV. sc. 1.

“From him I have express commandement.”

Henry VI. P. I. Act I. sc. 3.

The word is now obsolete (1843.)—H. C.

¹² The mistake lies on a supposition that the verb is to *attact*, similar to the verbs *transact*, *contract*, &c. on which idea the word *attackted* is regularly formed.

¹³ They mistake *chaise* for the plural, and that the singular is *chay* (or *shay*); and in *post-chaise*, the last letter of *post* is lost, whereby the *s* and the *ch* are blended together. I remember a mayor of a country town, who had the same idea of plurality annexed to the word *clause*; and, therefore, whenever he spoke in the singular number, would talk of a *claw* in an Act of Parliament.

¹⁴ The final *d* is here introduced to give a finish to the word, analogous to *ground*, *sound*, *pound*, &c.; *drownd* also for *drown* is common.—H. C.

Swound, for *swoon*, which is also an old word, and used by Coleridge in modern times—

“Like voices in a swound.” *Ancient Mariner*.—J. S.

¹⁵ In the West Country, *partendore*.—W. B.

¹⁶ The expansion of the word, like the preceding, is merely intended to round it, (*pour le rondir*,) and to make it run smoother off the tongue. The more usual word is *pardoner*.—H. C.

[Permiscuous and permiscuously, instead of the words promiscuous and promiscuously, for casual and casually.¹⁷—H. C.]

Bacheldor, for bachelor.¹⁸

Obstropolous, for obstreperous.¹⁹

Argufy,²⁰ for signify.²¹

Scrupulosity, for scruple.²²

Common-garden, for Covent-garden.²³

Pee-aches, for Piazzas.²⁴

Kingsington, for Kensington.²⁵

Kiver, for cover.

Darter, for daughter. Sarce, for sauce. Sarcet, for saucer. Sarcy, for saucy.²⁶

Chimley,²⁷ for chimney.²⁸

¹⁷ “*e. g.* as I was a going out for to go to market, I met John quite permiscuous.”—H. C.

¹⁸ Here again we have an interpolation, merely, as the Cockney thinks, to mend the sound. [This word is now obsolete.—H. C.]

¹⁹ A good guess, and no bad imitation of a hard word.

²⁰ More usually argify.—H. C.

²¹ Not a bad word, and analogous to *beautify*, &c.

²² As *curous* forms its substantive *curocity*; so from *scrupulous* is derived *scrupulosity*.

²³ The mistake is so natural, as hardly to require any apology.

²⁴ This strange name is learned by the ear; for the cockney would not know the word were he to see it on paper.

²⁵ This pronunciation has probably only obtained since our kings have made the mansion there a palace.

²⁶ All these, it must be confessed, savour rather of an affected refinement.

²⁷ More usually chimbley.

²⁸ This is not peculiar to London, for it prevails universally. It is found in Lancashire: see the Glossary to Tim Bobbin's Works. It may be observed that the *n* and the *l* are both consonants of the same

There are very few words in English that have the letters *m* and *n* in this position. Walker's Dictionary of Terminations affords but one, viz. calum-ny ; whereas there are several very familiar words wherein the *l* follows the *m*,—as firmly, calmly, warmly, seemly, &c.

Perdigious, for prodigious.

Progidy, for prodigy.²⁹

Contagious,³⁰ for contiguous.³¹

For *fraid* of, instead of for *fear* of.³²

Duberous, for dubious.³³

Musicianer, for musician.³⁴

Squits, for quit.³⁵

organ. [Sanctioned by Shakspeare.—See the earlier editions.

“ Charles' wain is over the new chimley.”

“ And then we leak in your chimley.”—J. s.]

²⁹ Venial mistakes.

³⁰ This is etymologically correct, and we use the word contact, which is not very dissimilar.—J. B.

³¹ Though the Cockneys apply *contagious* to buildings, I do not know that they say a disease is *contiguous*.

³² I have heard this expression drop from off the mouths of several who fancied themselves persons of distinction. [Now becoming obsolete.]

³³ The interpolation of the letter *r* in this word may have been suggested by those of similar sound, such as *timorous*, *slandorous*, *barbarous*, &c.

³⁴ Randle Holme, in his Academy of Armory (see the Contents of Ch. III.), has written *musicianer*:—but he was an illiterate man. I have heard of a Cockney who could not be convinced that he was wrong in this word, till he was asked by a friend if he ever heard of a *physicianer*?—In Leicestershire a *mason* is a *masoner*.

³⁵ *Quits* is as bad as *squits*. It is the language of school-boys. The plural seems to be brought forward from the necessity of two persons being concerned in the transaction.

Pillord, for pilloried.³⁶

Scrowdge, for crowd (the verb).

Squeedge, for squeeze (both as a verb and a substantive).³⁷

Anger (a verb), to make angry.³⁸

Whole-tote, the whole.³⁹

Vemon, for venom.⁴⁰

Vemonous, for venomous.⁴¹

Sermont, for sermon.⁴²

Verment, for vermin.⁴³

Palaretic, for paralytic.⁴⁴

³⁶ This is abbreviation : but the participle is bad in either case. It is, however, the Cockney's term. [Obsolete, because the thing is obsolete.—H. C.]

³⁷ We are told by Phillips, in "The New World of Words," that there is an obsolete verb, "to *scruse*," implying to *crowd* or *press hard*. This, by heedless pronunciation, has probably been first corrupted into *scrowdge*; after which model the word *squeedge* may analogically have taken place of *squeeze*.

³⁸ Dr. Johnson gives this verb a place in his Dictionary, and quotes Hooker, Shakspere, Lord Clarendon, and Pope. In the North, they say of one who keeps his servants on short commons, that he "hungers them," an expression very apposite to that before us.

³⁹ A pleonasm, arising from ignorance, that a *whole* and a *total* are the same without any re-inforcement. We have heard *for all all that* used in the same way. [The phrase "tottle of the whole," coined by Joseph Hume, M.P., of arithmetical notoriety, is now proverbial.—H. C.]

⁴⁰ This and the latter error are now obsolete (1843).—H. C.

⁴¹ Both by metathesis.

⁴² The Scottish word is *sermond*. Glossary to Douglas's Virgil.

⁴³ From vermont, by analogy. They also call a *surgeon*, a *surgeont*. But how come they by surgeon for *chirurgeon*? [Pronounced varmint, and not spelled at all.—H. C.]

⁴⁴ Metathesis. [More commonly paralatic; similarly maracle for miracle, and sperrits for spirits.—H. C.]

Postès,⁴⁵ and pòsteses, for posts.⁴⁶

Sitti-ation, for situation.⁴⁷

Portingal, for Portugal.⁴⁸

When the Portuguese money (Portugal-pieces as they were called) was current in England, this word was in the mouth of every Cockney who had a *Portingal*-piece in his pocket.

Somewheres, for somewhere. Oftens, for often. No-wheres, for nowhere.⁴⁹

⁴⁵ This is common in Dorset : as also wristesses and fistesses :—*e. g.* “I hit he such a blow with my fistesses, that I most put out both my wristesses.” To which the answer is invariably—“Sure-ly.”—J. B.

⁴⁶ So also ghostès and ghostèses ; beastès and beàsteses. The first words in these three instances are ancient plurals preserved by old Scottish writers, as in Gawin Douglas’s translation of Virgil, &c. *Mistès*, a dissyllable, for *mists*, is used by Shakspeare in *Midsummer Night’s Dream*.

As to pòsteses, ghòsteses, &c. they are heedless pleonasms : but the contraction of the old plurals (postès and ghostès, to posts and ghosts) is refinement, and rests with us. They have heard of *gods* and *god-desses*, and why not *posts* and *posteses* ?

⁴⁷ I am not clear (punning apart) whether, if the Cockney were put to his spelling, he would not write this word *city*-ation, which is intended to carry with it the latent meaning of a pleasant or unpleasant part of the *City*, according to the epithet made use of. [Here the Cockney of 1843 introduces the digamma, and pronounces the word *siti-vation*.—H. C.]

An elegant example of the digamma occurs in the pronunciation wuts for oats.—J. B.

⁴⁸ Holinshed, Stowe, and most of the old Chroniclers, write it *Portingale*. So porcupine was anciently written and pronounced porpen-tine. (See Mr. Steevens’s Note to Act III. sc. ult. of Shakspeare’s *Comedy of Errors*.) The Portuguese are called the Portingalls in a letter from the Earl of Salisbury, A. D. 1607. Mr. Lodge’s *Illustrations of English History*, III. p. 348.

⁴⁹ Artificial plurals.

Towards, for toward.⁵⁰

Every-where.

Any-where.

Any-how.

Some-how.

No-how.⁵¹

Mislest, for molest.⁵²

Scholar, for scholar.⁵³

Regiment, for regimen.⁵⁴

⁵⁰ The former seems to be meant as a plural of the latter. Both are compounds, as appears from such words as *To God ward*, &c. [Now sanctioned and made classical.—H. C.]

⁵¹ These plurals are common in London, and in some of the southern counties. [No-how is as incorrect as no-hows, as it is used by the Londoners, for they say, “he could *not* manage it no-how,” instead of, “he could not manage it any-how.”—H. C.]

“Now and then.”—J. S.

“That’s where it is,” for that’s the reason; a similar figure of speech as “Take me with you,” for let me understand you.—J. S.

“Not so much sometimes as other some,” is a phrase occasionally heard from the lips of a cockney.—J. S.

⁵² In conformity with *mis-lead*, *mis-trust*, &c. taking *no-lest* for a compound verb.

⁵³ This is pretty general every where among the lower order of people, and formed from such familiar words as *coward*, *drunkard*, &c.

⁵⁴ The old term was *regiment*, which Bailey does not discard, though he admits it to be obsolete. There are books in being with this word in their title-pages, viz. “The *regiment* of health.” “The *regiment* against the pestilence.” “The *regiment* of life,” &c.

The story will be remembered of a lady who declined taking wine because her physician had “put her upon a regiment.” “That regiment, Madam,” said a wit present, “was I suppose the Coldstream regiment.”—H. C.

A somewhat analogous though rather more awkward mistake was made by a lady, who, on arriving at Boulogne, insisted upon having *deux*

For *margent* ⁵⁵—See Shakspeare in *Love's Labour Lost*, Act II. Sc. 1.—*Midsummer Night's Dream*, Act II. Sc. 2.—*Hamlet*, Act V. Sc. 2.—On the other hand, he uses *margin* in *Romeo and Juliet*, Act I. Sc. 3. Baret, in his *Alvearie*, printed 1580, gives us *margent* only; and so does Dr. Skinner's *Etymologicon*, the imprimatur of which is dated 1668. Junius, published by Mr. Lye, 1743, allows both, and so do Bailey and Dr. Johnson. We may then confine the change to the middle of the last century, at which time they were contemporaries—but, of the two, *margin* has survived.

Contráry, for cóntrary.⁵⁶

Blasphémous.⁵⁷ “I never heard a man talk in such a *blasphémous* manner in all my life;” which is an expression not uncommon among the lower order of

gros MATELOTS put upon her bed. It is needless to say that the word she should have used was *matelas*.—J. B.

⁵⁵ *Margent*, for *margin*, is used in Milton's *Comus*, and by other writers; and yet I do not remember to have heard of *margental* notes, as we do of *marginal* notes. Mr. Gray, in his *Prospect of Eton College*, uses (poetically) *margent*.

⁵⁶ The penultima is made long in some instances by more writers than one; as by Shakspeare in *Hen. VI. Pt. I. Act III. Sc. 1.*

“And themselves banding in contráry parts.”

And again by Milton:

“And with contráry blast proclaims most deeds.”

Sampson Agonistes, line 971.

This is called poetical licence, 'tis true;—let then the Cockney have a prose-licence.

⁵⁷ In both contráry and blasphemous, the Cockney and his poetic allies are borne out by the etymology. The vowels are both originally long.—J. B.

Cockneys who possess any tolerable degree of decency. Milton shall support the accent :

“ Oh argument blasphemous, false, and proud ! ” ⁵⁸

Par. Lost, book V. line 809.

Howsomdever and whatsomdever,⁵⁹ for however and whatever.⁶⁰

Dr. Johnson gives *soever* as a compound adverb in itself, and which will mix with *who*, *what*, and *how*, &c. In the “Eltham Statutes,” published by the Society of Antiquaries, we meet with “whensomever.” See chapters 50, 55, 73.

Successfully, for successively.⁶¹

⁵⁸ Another instance of similar disregard to prosody is to be found in the word *mischèvious*, which is almost invariably used by the Cockneys for *mischievous*, and *grevious* for *grievous*.—H. C.

⁵⁹ *Whatsumever* is an old Scotch word, and is to be found in an Act passed by the Parliament of Scotland, A. D. 1592, entitled, “An Act for the Ratification of the Liberty of the Trew Kirk.”—H. C.

⁶⁰ The radical compounds are *how-ever*, and *what-ever*, first enlarged to *how-so-ever* and *what-so-ever*, and then expanded into *how-som-cver* and *what-som-cver*, for sound-sake, by some, which last have been rounded off by the Cockney into *how-som-dever* and *what-som-dever*. The French often throw in a letter (as the *l* and the *t*, in *si l’-on*, *y-a’-t-il*, &c.) to meliorate the sound ; and here, not to be outdone, the Londoner will not content himself with less than the two, let *who’-som-dever* say to the contrary. [The *d* is now dropped, and the words are restored to their former shapes of *how-som-ever*, &c.—H. C.]

⁶¹ “He did not pay me the money, though I called upon him three days *successfully*.” This is the London language ; and, though I will not answer for the promiscuous use of the words *successfully* and *successively* in any author, yet the words *respectively* and *respectfully* are found to have been synonymous in the days of Shakspeare.

“ You are very *respectively* welcome, Sir.”

Timon of Athens, III. sc. 1.

Respectively, for respectfully.

Mayoraltry, for mayoralty. Admiralty, for Admiralty.⁶²

Commonality, for commonalty.⁶³

Curious, nice, severe, scrupulously-exact.⁶⁴ This does not connect with *curous* before given.

Proprietor, owner, proprietor.⁶⁵

Non-plush'd, for non-plus'd.⁶⁶

Again,

“ You should have been *respective*,* and have kept it.”

Merchant of Venice, V. sc. 1.

See also other instances in “ Old Plays,” 2nd edit. 1780, vol. IV. p. 480.

⁶² This interpolation of a letter seems to arise from a supposition that the *l*, in the penultima, necessarily requires to be followed by the letter *r*, in the last syllable. The standards of such ideas seem to rest upon the words paltry, sultry, poultry, &c. [And certainly they are more harmonious as pronounced by the cockney.—H. C.]

⁶³ Here they deviate from the preceding mode of pronunciation, and use another inter-literation (if I may be allowed the term), by taking for their precedent such words as partiality, equality, mortality, &c. with which they are familiar.

⁶⁴ This word, in the sense now before us, the Londoners pronounce as it is spelt; and not *curous*, as they do in its usual sense. Dr. Johnson allows this to be one use of the word, and gives the authority of Shakspeare :—

—— “ For *curious* I cannot be with you,
Signor Baptista, of whom I hear so well.”

Taming of the Shrew, Act IV. sc. 4.

It may also be found in other passages of Shakspeare.

⁶⁵ They do not, however, use *propriety* for *property*.

⁶⁶ A harmless interpolation of the letter *h*, to assimilate the word to

* Shakspeare seems to have used the word here in the sense of “ careful.”—H. C.

Unbethought, for recollected.⁶⁷

Discommode, for incommode.⁶⁸

Colloguing, for colleaguings.⁶⁹

Docity, for docility.⁷⁰

Drownded, for drowned.⁷¹

Despisable, for despicable.⁷²

such as legally possess the *h*, viz. push'd, blush'd, flush'd, brush'd, &c. They also say (per crasin) "at an unplush."

⁶⁷ The syllable *be* is redundant; but the great misfortune here is, that the word before us does not convey the meaning it is intended to carry; for rather than say (upon recollection) "*I UNBETHOUGHT myself*," it ought to be said, "*I UNFORGOT myself*." Perhaps, however, it should rather be, "*onbethought me*," by a close pronunciation, corrupted to *unbethought*: *i. e.* "I bethought myself of it, or *on* it."

⁶⁸ Dr. Johnson allows *discommode*, *discommodious*, and *discommodity*; but at present *incommode*, *incommodious*, and *incommodity*, have the lead; though *dis* seems to be the stronger privative of the two.

⁶⁹ Dr. Johnson allows the verb *colleague*. The Londoner only widens the word in pronunciation. In the Variorum edition of Shakspeare, 1778, in a note on the word *colleagued*, (Hamlet, Act I. sc. 2,) Mr. Steevens vindicates Sir Thomas Hanmer's word *colleagued*, by several examples from writers contemporary with Shakspeare. [Burns, in his Epistle concerning Captain Grose, uses the word *colleaging*.—H. C.]

⁷⁰ Formed from ferocity, velocity: to which may be added others of a different leading vowel; such as audacity, capacity, &c. Now obsolete.

⁷¹ Consonantly with other words ending with *ded*, such as sound-ed, bound-ed, wound-ed, &c.—In the 35th Article of the Church of England, the homilies are directed to be read in churches diligently and distinctly, that they may be understood of the people. [The Cockney says to drownd, and also he says, a gownd. See p. 57.—H. C.]

⁷² We must look a great deal farther into the history of words than a Cockney can be expected to do, if we tenaciously adhere to *despicable*. To begin with the verb *specio*, then to the same verb with its privative

I once overheard in the street one person say to another (but whether he was an Irishman I cannot pronounce), speaking of a Captain of a ship, that he was a very good sort of a man on shore ; but that, when at sea, he was the most tyrannical and the most *despicable* man upon earth.

An-otomy, a skeleton.⁷³

Paragraft, for paragraph.⁷⁴

Stagnated, for stagger'd.⁷⁵

Disgruntled,⁷⁶ offended.⁷⁷

despicio, and thence to the adjective *despicabilis*, before we get at our word, is too circuitous a passage for the Londoner, who will take the shortest cut, and, from the word *despise*, at once (*per saltum*) give you *despicable*, a term of strong and competent meaning, naturally formed.

⁷³ Meaning something anatomized. The *an* is here manifestly mistaken for an article. [Rather an anatomy ; and this is rather an archaism than a cockneyism.—H. C.]

⁷⁴ I do not know whether the Londoners say *Epitaft* for *Epitaph*. but they ought, for the sake of uniformity.—[They do.—H. C.]

⁷⁵ This appears to be a much stronger and a more expressive word than our *stagger'd*, which only intimates a quaking of the external frame ; whereas *stagnating* implies that the circulation of the blood, and the operation of every vital function, were suspended for a moment. I do not, however, give the Cockney credit for the force of the word, as it seems to have been a random shot, and as if the first syllable had taken its chance for the rest of the word.

⁷⁶ Now obsolete.—H. C.

⁷⁷ A strange word, carrying with it an exaggeration of the term *disconcerted*. It seems to be a metaphor taken from a hog, which I cannot account for, unless naturalists say that hogs grunt from some pleasurable sensation. I have, however, printed authority for it in Sir Philip Warwick's Memoirs (p. 226), where, speaking of the Earl of Manchester being made a prisoner in the house of his daughter the

Ruinated, for ruin'd.⁷⁸

Solentary, for solitary.⁷⁹

Ingeniously, for ingenuously.⁸⁰

Eminent danger, for imminent danger.⁸¹

Intosticated,⁸² for intoxicated.⁸³

Countess of Rutland, the writer says, the lady was much "*disgruntled*" at it. But after all, the word, as used by the knight, must have been an unguarded escape, for he was rather of humble birth in Westminster (see Granger's Biographical History), a son of an organist of the abbey, and perhaps in early life a chorister.

⁷⁸ We confined the word *ruinated* to a decayed building. Lord Bacon, however, uses it in the same sense as the Londoner, as applied to personal impoverishment "Philip and Nabis," says he, "were already *ruinated*." See the verb in Bailey's Dictionary, folio.

⁷⁹ Formed upon such words as voluntary, sedentary, &c.

⁸⁰ Used by Lord Herbert of Cherbury, in his Life, p. 86. See also Dodsley's Old Plays, 2d edition, 1780, vol. VII. p. 392, and vol. VIII. p. 242, where in a note Mr. Reed observes that, in our ancient writers, *ingeniously* and *ingenuously* are used for each other without the least distinction.

⁸¹ The common people of France are accused by Mons. Vaugelas of making this identical mistake; "Peril eminent pour imminent." Remarques sur la Langue Française, edit. 1737, Preface, p. 44.

Not an error on the Coekney's part. He means a remarkable, a great, an extraordinary, not an impending or immediate danger. He uses the word just as he would in the case of "an *eminent* drysalter," or "an *eminent* soap-boiler." What he means to convey is the fact of the danger being great, not the fact of its being impending. Why do we hear sometimes in humorous writers of "*an eminently disagreeable situation*," e. g. the situation of a gentleman who has a wall before him and a fierce bull behind him? —H. C.

⁸² More usually intossecated.—J. S.

⁸³ For meliority of sound, and to soften the letter *x*, especially if the party speaking should happen to be a little tipsy. They have another word not unlike it; viz. *confisticated* for *confiscated*.

Perwent,⁸⁴ for prevent.⁸⁵—*Per contra*, a London attorney once told me that he had *pre-used* the papers laid before him.

Skrimidge, for skirmish.⁸⁶—“*Skrimage*” is jocularly used for “*skirmish*,” by Dr. Johnson, in his 239th Letter to Mrs. Thrale.

Refuge, for refuse.⁸⁷

Nisi prisi, for nisi prius.⁸⁸

Taters, for potatoes.⁸⁹

Vocation, for vacation.⁹⁰

⁸⁴ Thus also perwider for provider. On one occasion a woman who had just lost her husband, summed up his merits by saying, “He never gave me a blow or a bad word, and he was always such an excellent perwider.”—J. B.

⁸⁵ The first syllable consists of metathesis, and the second of the permutation of *w* for *v*, of which more anon. (See p. 77.)

⁸⁶ A *scrimer* is a fencer, and used by Shakspeare in Hamlet, Act IV. Sc. 7. Hence *scrimish*, by transposition of letters made *skirmish*, became the encounter. *Escrime*, French. See the next article.

⁸⁷ It is a sort of rule with the Cockney to convert the *isk* into *idge*, and the same with other similar terminations. Besides *skrimidge*, they have *radidges* for *radishes*, *rubbidge* for *rubbish*, *furbidge* for *furbish*, &c. The word *refuge* conforms to *deluge*, of which most of them have heard; and the rest rank with *damage*, *cabbage*, *cribbage*, *luggage*, &c. words which are perfectly similar to them.

⁸⁸ A pretty good guess at terms imperfectly learned by the ear.

⁸⁹ One is almost induced to believe that the lower order of Londoners imagine that taters, as they constantly call them in their natural state, is a generical term, and that pot is a prefix which carries with it some specific difference. If so, their idea is, that their taters are not to be considered as pot-taters till they are boiled.

⁹⁰ Such is the force of use and long habit, even against almost daily opportunities of correction, that I never heard any bed-maker, &c. in a college or inn of court that did not always talk of the long vocation.

Luxurious, for luxuriant.⁹¹

Loveyer, for lover.⁹²

Humorous, for humorsome.⁹³

Pottecary, for apothecary.⁹⁴

At Cambridge the present race of 'gyps (1834) call it vocation or vication, carefully avoiding the right vowel, even in the change.—
H. C.

⁹¹ “Luxurious fields” is an expression that occurs twice in Evelyn’s *Sculptura*, 2d edit. pp. 16, 33. Possibly *luxurious* and *luxuriant* were formerly synonymous; and if so, the latter is a refinement of the former, and does not impeach the Cockney.

⁹² Formed from *lawyer*, which in the Scottish language was formerly written *law-wer*. Fortescue on Monarchy in the notes, p. 56. The letter *y* rather softens the pronunciation, and is perhaps found, for the same reason, in *sawyer* and *bowyer*. *Bower*, as a proper name, is very common in several parts of the kingdom. In the northerly counties of England the term *taylor* is always sounded *taylyor* among the common people, [because it is less corrupted from the original French *tailleur*.—
H. C.]

⁹³ This occurs in the Spanish Tragedy, printed among the Old Plays; see the 2d edit. 1780, vol. III. p. 137; and more instances might easily be given.

—— “Women oft are *humorous*,

These clouds will over-blow with little wind.”

So in Shakspeare, *Hen. IV. Pt. II. Act IV. Sc. 4.*

—— “*humorous* as winter.”

Thus, *respectful* for *respectful* was anciently in use; see p. 54.

⁹⁴ Dr. Johnson and other lexicographers are pleased to derive this word from the Greek “*apotheca*, a repository;” but how does that apply to one thing more than another? Chaucer, and writers even so lately as the reign of Queen Elizabeth, write it *potecary*. I incline to believe that the Cockney is right, and that it is radically the Spanish word *boticario*, as *botica* in that language more emphatically signifies the shop of an apothecary, as opposed to the itinerant empiric: and the permutation of *b* and *p* is very common. The letter *a* I presume to have been

Nyst and nyster, for nice and nicer.

Clóst,⁹⁵ and clóster, for close and closer.

Sinst, for since.

Wonst, for once.⁹⁶

the article, which in process of time adhered uniformly to its substantive. This coalition causing the word to begin with *apo*, it is no wonder that the sanguine advocates for Greek derivation should jump at it. In the comedy of the Four P's, by J. Heywood, published 1569, one of them is the *Poticary*; and I never heard that he was arraigned by the critics for pseudography. They are the *Poticary*, the *Pedlar*, the *Palmer*, and the *Pardoner*. Heywood, who was a man of learning, would hardly have made a poticary one of his characters, had he not been conscious that he was right, when there were so many others with the same initial that would have answered the purpose, viz. priests.—Q. If the ap in apprentice be not redundant? See Old Plays.

[The author is surely wrong here. *Botica* itself is derived from *αποθηκη*, so that nothing is gained by such an etymology. In Germany the doctor's shop is now called *Apotheke*. The corruption *pottecary* arises from the attempt so frequently made by the ignorant to give an obvious meaning to a word. In some cases it becomes, or rather used to become, *Pottercarrier*. Either names convey to the uneducated the idea of a man carrying gallipots in a basket. In the word *apprenticed* similar corruption occurs. The word, which is in the languages of the Peninsula *Apprendiz*, is cognate with the verbs *apprendere*, *apprender*, *apprendre*, &c. to learn.—J. B.]

⁹⁵ Probably nearer the original.—J. B.

⁹⁶ *Nyst* seems to be formed by sound from fast, last, moist; and *clóst* from most, post, toast, &c. which positives beget the comparatives *nyster* and *clóster*.

If *sinst* has any better claim to originality, it may be considered as the superlative of the old word *sin*, which is still in use in the northern parts of England, though I rather incline to impute this pronunciation to mere vulgar habit. It has occurred to me in print, a fact which I did not expect, for the Earl of Shrewsbury in vol. II. Letter 52, in Mr. Lodge's *Illustrations of British History*,) has let it escape from him; and, moreover, his lordship chose to spell it *cinst*. The Londoners also

After having given the positive the terminating sound of *st*, the comparative naturally follows.

Industerous, for industrious.⁹⁷

Sot, for sat.⁹⁸

Frag, i. e. fragments.⁹⁹

Charácter, for carácter.¹⁰⁰

say *wonst*, instead of *once*; but whether they say *twyst* for *twice*, I cannot determine. To the rest of these words I have been an ear-witness.

⁹⁷ Formed upon such words as boisterous—traitorous.

Indüstry, for industry, is the Cockney pronunciation. Certainly nearly the original.—J. B.

⁹⁸ Their infinitive is *set*,* and they have no notion of the verb *sit*. From *set* then they form *sot*, as they find *got* is deduced from *get*.

In the West country *zot*: e. g. A bumpkin, speaking of an eccentric gander, said—"Him zot, and him zot, and him zot, ten weeks, and at last him brought forth oon duck."—J. B.

⁹⁹ The refuse of the lower people, considered among low people themselves as fragments of society, and of which this word is an abbreviation, and may be heard in Covent-garden market. It ranks very well with fag-ends, rags, tags, &c.

¹⁰⁰ Milton gives it this accent in the verb:

"Charàctered in the face. This have I learnt.—Comus.

So also Shakspeare,

"Are visibly charàcter'd and engrav'd."

Two Gentlemen of Verona, Act II. Sc. 7.

The Cockneys however, do not, I conceive, confound the substantive with the verb; but take their accent from similar words; such as *contráctor*, *detráctor*, and *malefáctor*.

More usually *chariter*.—H. C.

Nearer the original. The accent is still preserved thus in Portuguese.—J. B.

* Bitransitives do not seem to thrive in England. The verb to *lay* has often to do double duty in the same way, i. e. the active is used for the neuter. Whether this is a simple solecism, or whether the verb be used reflectively, and the reflective pronoun omitted, I cannot determine.—J. B.

Moral, for model.¹⁰¹

Jocotious or jecotious, for jocose.¹⁰²

Hisn, hern, for his and hers.¹⁰³

Ourn, yourn, for ours, and yours.¹⁰⁴

The t'other, for the other.¹⁰⁵

Nolus bolus, for nolens volens.¹⁰⁶

¹⁰¹ Every Cockney hears *morals* talked of, though he is unacquainted with *models*; otherwise he would not say that a child is by personal likeness the very *moral* (meaning *model*) of its parent, which is an inversion of the order of things, because the *model* as the prototype must necessarily precede what is formed from it. He might say that the father (or the mother) is the very *moral* (to use his own word) of the child. [The first root of the two words is probably the same; and, though a great difference exists in the signification of *mos* and *modus*, yet some of the derivatives of the latter word often assimilate in meaning to the former.—J. B.]

¹⁰² These words tally with the familiar words ferocious, atrocious. The Cockney does not say *morosious*, because *morose* is not a word that appears in his hemisphere.

¹⁰³ These are properly archaisms—*en* is a Teutonic termination of the genitive still used in Germany.—J. B.

¹⁰⁴ These are reserved for a more respectable situation in the following pages, article XIV.

¹⁰⁵ This, that, and t'other (or the other), are allowable; but *the t'other* is a redundancy, and in fact is *the the other*.

¹⁰⁶ Here the Cockney, being allowedly out of depth, lays hold on the first twig that offers, viz. on such words as come nearest in sound. He hears his apothecary talk of a *bolus*, and does not doubt but that there may be such a thing as a *nolus* (a stronger dose) in the *Materia Medica*, if the *bolus* does not operate. On the other hand, these words may be supposed to have no real meaning, like *hiccius-doctius*, or *hocus-pocus*; though the learned tell us, that the latter of them are corruptions of "*hoc est Corpus*," and that the illiterate Romish priests, who gabble Latin which they do not understand, instead of "*hoc est Corpus meum*," have been taught to say "*hocus pocus meum*." All this we may believe when we are told that they call part of the funeral

Waps, for wasp.*

These, Sir, and a few other such “*vulgarities*” (to use the London word), such *vitia sermonis*, to be heard daily throughout the Bills of Mortality, I readily admit: but then every body understands their meaning; and their language is not like the unintelligible gabble of nine-tenths of the provincial inhabitants of the remoter parts of England, which none but the natives can understand, though I doubt not but on close investigation such language (as I hinted before) might be radically justified. Bring together two clowns from *Kent* and *Yorkshire*;† and I will wager a ducat that they will not be able to converse, for want of a dialect common to them both.

From the different enunciation of the vowels, the Latin tongue spoken by a Scot, a Frenchman, a German, or an Italian, is with difficulty comprehended by

service “*De Profundis*,” (the 130th Psalm), by the style and title of “*Debora Fundish* : ”—after which we cannot be surprised that an ignorant imprisoned Cockney pick-pocket should call a “*Habeas Corpus*,” a “*hap’oth of copperas*,” which, I am told, is the language of Newgate. [The most elegant specimen extant of the Cockney Newgate dialect is contained in the two following lines made by a youth whose organs of acquisitiveness preponderated over those of conscientiousness—

“Him wot prigs wot isn’t hisn,

When he’s cotched he goes to prison.”

The spelling—let us call it the *orthography*—is preserved.—H. C.]

Sam. Weller is represented as calling it a “*have his carcass* ; ” rather too good a guess.—J. B.

* The transposition of the letters *s* and *p*, is our own, and is not imputable to the Cockney; for *waps* is the original Saxon word.

† Of these provincialisms, see more hereafter.

an Englishman; and so *vice versâ*. Nay, we may go a step farther; for Scaliger, having been addressed for some time in Latin by a gentleman of Scotland, made his excuse for not replying, by saying, "he did not understand the Scottish language."* Though the enunciation of the vowels by the Scots and the French is the same, yet the tone of any vernacular language, which is always apt to prevail, discomposes a foreigner's immediate apprehension. The Jews of Spain and Portugal, we are told, cannot converse with the German Jews, on account of their different pronunciation of the Hebrew.†

But, after all, the most striking and most offensive error in pronunciation among the Londoners, I confess, lies in the transpositional use of the letters *W* and *V*, ever to be heard where there is any possibility of inverting them. Thus they always say, *weal* instead of *veal*; ‡ and *winegar* instead of *vinegar*; while, on the other hand, you hear *vicked* for *wicked*—*vig* for *wig*; and a few others.

The following little dialogue is said to have passed between a citizen and his servant:

Citizen.—Villiam, I vants my vig.

Servant.—Vitch vig, Sir?

* Anecdotes Littéraires, Paris, 1750, vol. I. p. 60.

† Tovey's *Anglia Judaica*, p. 301.

‡ Thus illustrated by Theodore Hook:

"With Cockney gourmands great's the difference whether

At home they stay, or forth to Paris go,

For, as they linger here, or wander thither,

The flesh of calves to them is *weal* or *weau*."

Citizen.—Vy, the vite vig in the vooden vig-box, vitch I vor last vensday at the westry.*

To these may be added their use of the letter *W*,† in the place of the letter *H*, in compound words ; for

* The late Mr. Mathews used to describe very humorously the distress of a citizen, who on the deck of a Margate steamer had lost his hat and wig by the too rude greeting of Boreas. Cit.—Oh Lor, Missus ! my hat and wig's overboard. Wife.—My eye and Betty Martin, and there's a wale ! Passenger.—A whale ! Where ? where ? I'd give a fi-pun' note to see a whale. Captain.—There an't never no *vale* no wheres, Sir ; it's the gen'elman's mispronuncification, Sir ; its his vife's wail vat she vears over her vig, Sir, that's all.—J. S.

There appears some difficulty in tracing the derivation, and consequently of ascertaining the true meaning of the elegant Cockneyism, "My eye and Betty Martin !" Some say that it is the commencement of a popish prayer to St. Martin, running thus, "*Oh mihi, beate Martine, da veniam,*" &c. just as *de profundis* is, to use another Cockneyism, transmogrified into Deborah Fundish, see *supra* ; but it appears rather that it may be classed with "My eye and Hookey Walker !" which is certainly not the opening of a popish prayer. When Miss Martineau's tales about political economy had acquired a short-lived popularity, it was observed, that we must no longer say "My eye and Betty Martin oh !" but "My eye and Harriet Martineau." These were the tales which provoked the Quarterly Review to say,

"They may talk about checks and prevention,

May talk about labour and land ;

'Tis a pity cærulean virgins

Talk of things which they can't understand."

H. C.

† This may and frequently does arise from an inability to pronounce the letter *r* ; those who labour under this disability, invariably substituting a *w*. Thus a lady told me at Cambridge, that "Wichard had got some twacts which Mr. Care-wus (Carus) had given him, and he was to go to Twinity for some more." The line, "Around the rugged rocks the ragged rascals run their rural race," by such persons is pronounced, "Awound the wagged wocks the wagged wascals wun their wure-wall wace."—H. C.

instead of *neighbourhood*, *widowhood*, *livelyhood*, and *knighthood*, they not only say, but would even write, *neighbourwood*, *widowwood*, *livelywood*, and *knightwood*. Nay, they have been caught in the fact; for the last of these words is so spelt in Dr. Fuller's Church History, and in Rymer's *Fœdera*. This oversight cannot, however, be charged upon either of those writers; but, as they both lived in or near London, it is most probable that their amanuenses were first-rate *Cockneys*, and that, in collating the transcripts by the ear, allowances had been made for mere pronunciation, without suspecting error in the orthography.

All that can be said upon these unpleasant pronunciations taken together is, that letters of the same organ of speech have been mutually exchanged in several languages. In the province of Gascoigne in France, the natives substitute the letters *B* and *V* for each other, which occasioned Joseph Scaliger to say of them—

“*Felices Populi, quibus bibere est vivere.*”*

Take these then, Sir, as the *foibles* of the Cockney's dialect; and let us proceed to the supposed daring *crimes* of which he stands accused, and from which, I trust, his justification and acquittal will be effected from the evidence of antiquity.

* Bohun's Geog. Dict. article Gascoigne.

In modern Spanish, the letters *b* and *v* have both a sound approaching to *w*, so that a learner who should pronounce *caballo*, *cawallo*, though not quite correct, would yet be more so than one who pronounced the word exactly as it is written.—H. C.

Refinements began to creep in before the days of Mr. Camden (as my motto * insinuates), who thought so meanly of them, that they provoked his resentment. Let it not, however, be understood, that I am contending for the re-establishment of the ancient dialect; for our language now seems to be at its height of purity and energy.

Having admitted the preceding little peccadillos, we will produce those heinous charges and grievous offences, those particular words and expressions, with which the Londoners are so heavily accused by the *beau-monde* and the scholastic part of mankind.

The most notorious imputed crime is, the use of *redundant negatives*; such as—

No. I.

“I DON’T KNOW NOTHING ABOUT IT.”

This is a luxuriance of no modern date among the Cockneys;† but it is not of their own manufacture; for there is evidence enough in the history of our language, drawn from the old school, to shew that this mode of speech, this accumulation of negatives, is no new-fangled tautology. One negative is now accepted

* See the Title-page.

† Let us take an instance of a similar reduplication of negatives in Bp. Ridley. In a letter to Bradford, he says, “So he hath not *nor* doth not cease.”—H. C.

by us, and reputed as good as a thousand. The present Cockneys think otherwise ; and so did the ancestors of us all. Taking the language of France for a moment as a model, a Frenchman answers your question negatively, by —“ Je *ne* sçai *pas* ” ; * and the Londoner, in the same phraseology, says,—“ I *don't* know *nothing* about it.’ Now, if the abundant use of negatives be esteemed an elegance in the French language,†

* This subject is very imperfectly understood by English Grammarians. The French do *not* use a double negative at any time ; the words *pas*, *point*, &c. have their own specific meaning—a step, a small portion, a point ; equivalent to the English “ at all.” Je *ne* sçai *pas* ; I do *not* know at all. Je *ne* vois *point* ; I do *not* see a jot. Je *ne* marche *pas* ; I do *not* stir a step. The word *jamais* is *ever*, and requires a negative to make *never*. Thus, il n’y a *jamais* été ; he has *not* ever been there. The sentence given in the next note, je ne l’aime, ni ne l’estime, is to be explained in the same way ; je ne l’aime ni l’estime, means, I neither love him nor esteem (esteem being a noun ;) the sentence, however, would be bad French, as well as je ne l’aime ni l’estime *pas*. Moreover *ne* is sometimes to be translated *lest* like the Latin *ne* ; *non pas* is the common negative in many parts of the South of France.—H. C.

† The tenacity of the Frenchman with respect to negatives exceeds, if possible, his *quondam* attachment to his *ci-divant* *Grand Monarque*. If he is denied one species of negative by an *arrêt* of the *Belles Lettres*, he takes another. Thus, he may not say, “ Je *ne* l’aime, ni l’estime *pas* ; ” the *pas* in this case being disallowed, not because it is unnecessary, but because it is unfashionable ; and therefore he repeats the first negative (*viz.* the *ne*) in the latter part of the sentence differently situated ; and according to Père Bouhours (whom Mr. Addison calls the most penetrating of the French critics), the established phrase is—“ Je *ne* l’aime, ni *ne* l’estime.” Thus he will have the redundant negative, *coute qui coute*. The superfluous *ne* is often idiomatically used by the French ; and their ears are accustomed to it, while it startles an Englishman in many instances, till he is familiarized with it : for in literal translation it frequently seems to reverse what is intended to be expressed. Thus a

the Cockney will say—why not in English? and the more the better. I cannot help recounting a case in point, where a cluster of negatives is said to have been disgorged by a citizen, who, having mislaid his hat at a tavern, inquired with much pompous vociferation—“if *nobody* had seen *nothing* of *never* a hat *no-where*?” But, to be more serious. Here are but *three* out of *four* that are redundant: I will now then produce the same superabundance, not indeed from an act of the whole legislative body of the kingdom, though from regal authority. In a proclamation of King Henry V. for the apprehension of Sir John Oldcastle, on account of his contumacious behaviour in not accepting the terms before tendered to him, are these words:—“Be it knowne, as Sire John Oldcastell refuse, *nor* will *not* receave, *nor* sue to have *none* of the graces, &c.” *

Though we now exclude the double negative, yet we find it very common among writers at different former periods, where the use of it was carried as far as the ear could possibly bear. An instance or two shall suffice. Thus Chaucer:

Frenchman, in telling you, “he is afraid his brother will die,” says, when the sentence is rendered *verbatim*, “He is afraid his brother may *not* die;” for his words would be, “Je crains que mon frere *ne* meurt.” Such is the turn of their language when contrasted with the idiom of the English; and such the force of this favourite negative in many similar cases; so that the French seem to *us* as if they sacrificed grammar and common sense in compliment to it. [Very unfair, as will appear from a careful perusal of the corresponding phrases in Latin.—J. B.]

* Chronicle concerning the examination and death of Syr John Oldecastell, by Bale; Appendix, p. 142.

“ So lowly, *ne* so truly you serve
N'il * *none* of 'em as I.”

Troil. and Cress. lib. V.

So also Shakspeare :

—————“ a sudden day of joy
 That thou expect'st *not*, *nor* I look'd *not* for.”

Rom. and Jul. Act IV. sc. 1.

Examples occur so frequently in Shakspeare, that it would be troublesome to recount them. “ *No*, *nor* think I *never* shall,” is an expression used by Roger Ascham.† He was a Yorkshireman, and there I have myself heard this similar language—“ *No*, I shall *not* do *no* such thing.”

In our general grammatical construction even the double negative has fallen into disuse ; and was wearing out so fast early in the eighteenth century, that its derisional adoption is felt by every one who reads the distich at the end of the Epitaph of P. P. the Parish Clerk, printed in Pope's Works,

“ Do all we can, Death is a man
 Who *never* spareth *none*.”

So far I have only produced the French language as the ostensible model ; but our Saxon progenitors made a plentiful use of negatives before they had the honour of kissing the hand of the Norman Conqueror.

* I need not say that *n'il* means *will not*. Chaucer also uses *n'old* for *would not*. (*Will* he, *n'il* he, is still in common use, implying whether he *will* or *will not*. *Nolens volens*.) *N'am*, i. e. *am not*, and *n'as*, i. e. *was not*, occur in Chaucer. In the North, *I'sl* is a strange mongrel corruption of *I shall*.

† Toxophilus, Bennett's edition, p. 123.

The learned Saxonist Dr. Hickes tells us, that it was the fashion of Chaucer's time, when Saxonisms were not quite worn out, to make use of *two* negatives to strengthen an expression.* After this, the Doctor, in support of his asseveration, produces some examples from the Saxon, wherein not only *two*, but *three* and *four* negatives are found accumulated in one phrase. This idiom was therefore characteristic in our language above 700 years ago.

Mr. Speght, in the Advertisement to the readers of his second edition of Chaucer, says — "It was his (Chaucer's) manner, imitating the *Greeks*, by *two* negatives, to cause a greater negation." This observation Dr. Hickes very justly, I conceive, imputes to Mr. Speght's want of skill in Antiquity ("nihil antiqui sapiens;") and then tells us (from himself) that Chaucer, not understanding *Greek*, followed the model of the *Saxon* language; "*Literarum Græcarum ignarus, more sui temporis, in quo Saxonismus non penitus exoleverat, duobus negativis usus est.*"†

Dr. Hickes having acquitted Chaucer of the heavy charge of understanding Greek, of which Mr. Speght, his editor, had accused him; give me leave to put in a word or two, by observing that Chaucer must have been perfectly innocent; for he was gathered to his fathers above half a century before Greek, as an independent

* Thesaurus Ling. Vet. Septent. cap. XII. "Notandum est, quod in Linguâ Anglo-Saxonicâ negatio enuncietur per duo negativa."

† Ibid. See also Sir John Fortescue-Aland's Preface to Fortescue on Monarchy, p. lxxix. and the notes on Chapter III. of the work.

language, was understood in England.* All that can be said is, that "they lay in his way, and he found them."

The history of the Greek tongue, Sir, as a discriminated language in England, seems to have been briefly this. We are told in the Preface to Ockley's "History of the Conquest of Syria, Persia, and Egypt, by the Saracens," (p. xiv.) that Greek was not understood in the Western parts of Europe till after Constantinople was taken by the Turks, A. D. 1453, the thirty-first year of our king Henry VI. Mr. Ockley further says, that as the Saracens advanced in their incursions into Syria, Persia, and Egypt, many learned Greeks fled, and, escaping with their literary collections, sought an asylum in the West, whither they transported their written language. Before this time, he adds, that the philosophers and schoolmen among us contented themselves with Latin translations of Aristotle and other Greek authors, not actually made from the originals, but from Arabic versions. The enlightened part of the Saracens were lovers of learning and science, which they diffused in every conquered country ; and thus, after they had penetrated into Africa, even the Moors, when they overran the greatest part of Spain, became undesignedly the restorers of much learning which had slept during those barbarous ages which followed the devastation of the Roman Empire.

* Chaucer died in 1400 ; Greek was known in England in 1453.

This, Sir, I consider as one epoch favourable to the introduction of the Greek language into England, or at least into the West of Europe.

Mr. Camden tells us that French and Dutch (though I rather suppose that by the latter he means the *Germans*)* are proud of the affinity between their languages and the Greek.† It was approaching toward us from the East, and therefore would naturally touch at every place of learning upon the continent before it reached us. At length it landed here; and the first time that we hear any thing material concerning it was in the reign of King Henry VIII. when its introduction made no small bustle at Oxford.

It appears that William Grocyn, an English divine, educated at Winchester School, and New College, Oxford, having heard much of the Greek language (of which he had already acquired a random kind of knowledge), travelled into Italy to cultivate a closer acquaintance with it, and returned to Oxford full-fraught with Greek. Erasmus became the pupil of Grocyn, who read lectures on his newly-imported language, which, however, was considered by many as a dangerous and alarming innovation. So different in all respects from the old school-learning, both as to character and sound, the students no doubt saw and heard them with astonishment, and treated them, as Jack Cade says in

* The Dutch, as we now call them, are the Low Dutch, a term which used to distinguish them from the Dutch properly so called, and sometimes denominated High Dutch—Die Teutsche.—H. C.

† Remains, p. 28.

Shakspeare,—as “such abominable words as no Christian ear could endure to hear.”* But this was not all, for the intrusion created serious dissensions. The university became divided into two factions, distinguished by the appellations of *Greeks* and *Trojans*, who bore a violent animosity to each other, and proceeded to open hostilities, insomuch that the *Trojans* insulted Erasmus, who patronised the Greek language, and read lectures upon it in the schools.†

Thus matters stood at Oxford as to the Greek language, when, about the year 1535, it was warmly patronised likewise at Cambridge by Mr. (afterwards Sir John Cheke, of St. John’s College, and by Mr. (afterwards Sir Thomas) Smith, of Queen’s College, who by their joint labours settled the pronunciation, &c. Hitherto, Mr. Strype tells us (in the “Life of Sir John Cheke”) that every passage in Greek which accidentally occurred in any writer, was scouted and consigned to oblivion, with the stigma of “Græcum est; non potest legi.”‡ These two learned colleagues were succeeded by able advocates, who publicly supported the Greek tongue as established in all points by Sir John Cheke and Sir Thomas Smith.§ Thus sanctioned at the time of which we have been speaking, and afterwards espoused by great and able men in the church and in the state of both universities, the language has

* Henry VI. Part II. Act IV. sc. 7.

† Granger’s Biog. Hist. vol. I. 8vo, p. 101, in the note.

‡ Life, p. 18.

§ Strype’s Life of Sir Thomas Smith, ch. II.

been derived to us as pure as could have been supposed from so remote a source, not only as a scourge to us, Sir, when we were schoolboys, and as a profit to pedagogues, but (joking apart) to the splendour of universal science, and the melioration of mankind, both in sacred and profane learning.

No. II.

“WORSE,” “LESSER.”

“MORE WORSE,” &c.

“MOST AGREEABLEST,” &c.*

I now proceed, Sir, to other boldnesses of expression in daily use among the Londoners,—their enlarging the comparatives and superlatives. But what shall be said if they should herein be supported by writers of no small account?

“Let thy *worser* spirit tempt me again.”

King Lear, Act IV. sc. 6.

“Chang’d to a *worser* shape thou canst not be.”

K. Hen. VI. Pt. I. Act V. sc. 4.

————— “and *worser* far

Than arms.”

Dryden, cited by Bishop Lowth.

It is common also with the Cockneys to convert the comparative *better* into a verb, as, “He is much *bet-*

*

————— “The Duke of Milan,

And his *more braver* daughter, could control thee.”

Shakspeare’s *Tempest*.

“That on the seas extremest borders stood.”—Addison.

ter'd in his circumstances." A servant leaves his place to *better* himself, &c. They might likewise transform the opposite comparative *worse* into the same shape, and quote Milton for both :

" May serve to *better* us, and *worse* our foes."

Par. Lost, B. VI. l. 440.*

Lesser (as an adverb for *less*) is another augmented comparative to be found in London, and in Shakspeare,

" I think there's ne'er a man in Christendom
Can *lesser* hide his love or hate than he."

K. Rich. III. Act III. sc. 4.

It is as common also as an adjective † in colloquial language in London, as it is upon paper among many of our best writers :

" Attend to what a *lesser* Muse indites."—Addison.

You have it in both situations in Spenser and others to Pope inclusively.‡ Dr. Johnson blames the poets for following and encouraging a vulgar error; for he says that *lesser* is a barbarous expansion of *less*, formed by the commonalty, upon a persuasion that every com-

* To *better*, a verb, is used by Shakspeare in Coriolanus, Act III. sc. 1. And *slow* is converted into a verb (meaning to *retard*), in Romeo and Juliet, Act IV. sc. 1. which is supported in the Variorum edition, 1778, by a quotation from Sir Arthur Gorge's Translation of the 2nd Book of Lucan :

———"my march to *slow*."

† Asia Minor is frequently called Lesser Asia ; in fact, the word lesser is quite naturalized as a geographical term. In astronomy too, who ever heard of the *Less* Bear ? it would sound as ludicrous as to call Ursa Major the Big Bear, or Canis Major the Large Dog.—J. B.

‡ Several instances may be found in Johnson's Dictionary.

parative must have *er* for its termination. The like may be said, and on the same grounds, of *worser*; on which Bishop Lowth remarks, that of the two (*lesser* and *worser*) the latter “sounds more barbarous only because it has not been so frequently used.”* Dr. Wallis † allows both *lesser* and *worser* a place among the comparatives in a collateral degree.‡ I agree with Dr. Johnson that the termination *er* has much weight in forming a Cockney’s comparative, to which I think we may subjoin, that the Londoners have no opinion of any comparative that consists but of one syllable, nor are they always contented with two; for they are apt to give the sign of the comparative and of the superlative to comparatives and superlatives themselves, as

* Introduction to English Grammar, p. 59. The same may be said of the verbs *lessen* and *greaten*, the latter of which startles one a little at first sight. It is allowed by Dr. Johnson in his Dictionary, where he gives two examples, and you will find another in Dr. Fuller’s Church History, book VI. p. 340.

† Grammar, p. 95.

‡ *Lest*.] Mr. Pennant writes the superlative so, for which he cites Wallis, p. 95, and Edwards’s Canons of Criticism, 6th edit. p. 278. vide Notes to Pennant’s Synopsis, notes to p. 11. Mr. Pennant says it is a contraction of *lesser*; [the Cockney invariably pronounces the word *lest*, as though it was spelt *least*.—H. C.] but it seems rather to be contracted from *lessest*. [The term *lessest* is still in use in Suffolk (1843).—J. B.] We write *lest* for the adverb. [Lesser and *worser* are usually employed as nouns, and in the same way as are possessive pronouns. We say this is *your* book; but if the book be not mentioned, but only implied, we say this is *yours*. So also we should say, that is the *smaller* box, but this is the *worser*. And again, that is the worse box, but this is the *lesser*. In this latter case *smaller* might be used, but not *lesser* in the former one.—H. C.]

will presently appear. But first, however, give me leave to reprobate the rest of the world (ourselves included) for a similar partiality to the final *er* in some terms (not indeed comparatives, though with equal redundancy), which are heard every day among both gentle and simple. We all talk of upholsterers and poulterers,* terminations which, on examination, will come equally under the charge of supererogation; for, in fact, we might as well say hatter-ers or glover-ers.

Stowe, who had access to the Charters of Incorporation of all the Companies in the City of London, styles our *upholsterERS*, *upholsters*; † and our *poulterERS*, *poulters*; ‡ the expansion of which words is attributable to us, who by a stammering kind of syllable (rhetorically called a *traulismus*), have added a final duplicate of the *er* without the least reason or provocation.

Fruiter-*er* seems to be equally redundant.

Cater-*er* is written *cater* in the margin of the Life of Gusman de Alfarache, folio edition, 1622, p. 125.

As to *worser*, it is no more than a double comparative, with the usual termination, in a case which the

* May not the term poult-*er*-ER be defended on the theory that poulter signifies one that poulteth, or produces poult, i. e. a hen—thus poult-*er*-ER would mean the vender of the parents of poults. This suggestion accounts for the exceeding toughness at times discernible in London fowls.—J. B.

† The word is now (1843) usually written upholders.—H. C.

‡ Shakspeare (Henry IV. Part I. Act II. sc. 4.) writes *poulter*. Another authority is given in a note to the edition of Shakspeare by Dr. Johnson and Mr. Steevens. If you wish for Parliamentary sanction, see the statute of the 2nd and 3rd of King Edward VI. chap. 25.

ear will bear, and which it would abhor in other words, such as *better-er*, *happier-er*, *sooner-er*.*

But to proceed. The Londoners are farther accused of inflaming the offence by sometimes saying *more worser*; but to shew how much the comparatives, with the auxiliary term *more*, were once allowable, the following examples shall suffice : †

———“ Nor that I am *more better*
Than Prospero.” Tempest, Act I. sc. 2.

———“ Ne’er from France arrived *more happier* men.”
Hen. V. Act IV. sc. ult.

“ *More sharper* than your swords.”
Hen. V. Act III. sc. 5.

Shakspeare has in one instance written very unguardedly “less happier;” and where his metre does not exculpate him,

———“ The envy of *less happier* lands.”
Rich. II. Act. II. sc. 1.

Dr. Johnson, in a note on this passage, has fairly imputed Shakspeare’s mistake to the habitual use of something above the bare comparative, which in his time formed the accustomed language of the age.

These examples, I think, Sir, are sufficient to support the Londoner in the general use of *double comparatives* with impunity, if he choose to adopt them, though they are out of fashion.

* We may add to this the pronunciation of a master brewer in a market town, “forgive us our trespassisses.”

† Dr. Johnson has a good passage, by way of banter, where he tells Mrs. Thrale that —“nothing in all life now can be *more profligater* (in italics) than what he is; and if in case that so be that they persist *for* to resist him, he is resolved not to spare *no* money nor *no* time.”

Let us now follow him in the *double superlatives*; such as *most impudentest*, *most ignorantest*, *most particularrest*, *most agreeablest*, &c. and we shall find grounds equally ample for his justification. In the Psalms we meet with *Most Highest*, which is allowed to be an expression of great force, and properly applicable to the Divinity; but, admitting this to be a magnificent Eastern idiom, we have humbler authorities to produce. St. Paul, in the language of the translation of the Acts of the Apostles, (ch. xxvi. ver. 5.) says, in plain narrative, “After the *most straitest* sect of our religion, I lived a Pharisee.” There are also many profane sanctions to support the use of such expressions.

Ben Jonson, in his English Grammar, gives us, from the writings of Sir Thomas More, “*most basest* ;” and in his comment, to shew that he himself did not disavow the same phraseology, remarks that such mode of speaking is an English atticism, after the manner of “the *most antientest* Grecians.” John Lilly, whose style was in his time (about the middle of the reign of Queen Elizabeth) thought to be the standard of purity, makes use of “*most brightest*.” After this, Shakspeare supplies us with the following examples: viz. “*most boldest*,”* “*most unkindest*,” † *most heaviest*,” ‡ to which others from the same writer might be added. As every degree of signification beyond the positive is an aug-

* Julius Cæsar, Act III. sc. 1.

† Idem, Act III. sc. 2.

‡ Two Gentlemen of Verona, Act IV. sc. 3.

mentation, so is this the triple degree of it, which carries it a stage further than the usual extent to enforce the superlative. There is a strong and energetic example of this in Hamlet : *

—— “ but that I love thee best,
O MOST *best*, believe it.”

“ Very westest point.” †

Leland's Itinerary, Vol. III. p. 7, describing Seilly.

Now the naked truth is that these *super-superlatives* are all Saxonisms, the modern prefix *most* being joined to the pure superlative as an augmentation, instead of the ancient increment *alder* (Anglicè *older* or *greater*), which the Saxons used for the same purpose of enhancing the force of their superlatives. *Aldirlevist Lord* (i. e. most dear) occurs in Chaucer's Troilus and Creseide, lib. III. line 240. And even in Shakspeare's Henry VI. Part II. Act I. sc. 1, we meet with *alderlieffest Sovereign*. ‡ *Alder-first* and *alder-last* are to be found in Chaucer, denoting strong contrarieties ; for the terms *first* and *last*, being in themselves extremes, may be considered as equally partaking of the nature of superlatives. Dr. Skinner gives us *alder-best*, which tallies with Shakspeare's *most best* ; and Mr. Somner agrees that *ealdor*, *elder*, or *alder* (take which you please), are used adjectively. §

* Act II. se. 2.

† Not incorrect, though certainly a clumsy expression ; it should be “ most westward.” — H. C.

‡ Lief, leefe, leve, are the positives, which become superlatives by being combined with *alder* : but *alder-levist* is a double superlative.

§ Not to trouble you with quotations, you will find not less than

Perhaps you may be surprised at seeing this word *alder* (or *elder*) compounded with the superlative *best* literally exemplified in Latin; not classical Latin, perhaps, but such as one of our universities affords: for what do we Cantabs mean by a *senior optime*, but one of the *elder-best* of the graduates of the year? To answer this, they have contrasted the factitious word *junior optime* (literally a *younger-best*, but of no Saxon authority), for the sake of a relative expression. The others, who merit no distinction all, go gregariously as mere graduates; but a Saxon would call them the *alder-last*.

I must, however, beg leave to go a step further before I quit this Saxon augmentative, and produce to you the *positive* or root of the comparative *alder*, viz. *auld* or *old*, which retains its force at this day in the northern and middle parts of the kingdom, where it is still used by the common people in the sense of *great*.

Shakspeare gives us the word *old* with this meaning repeatedly, to whom, as a Warwickshireman, it was familiar:

“Yonder’s *old* coil at home.”

Much Ado about Nothing, Act V. sc. 2.

“Here will be an *old* abusing of God’s patience and the King’s English.”—Merry Wives of Windsor, Act I. sc. 4.

“If a man were porter to hell-gate, he would have *old* turning of the key.”—Macbeth, Act II. sc. 3.

Shakspeare was so well acquainted with the force of seven of these compounds brought together in “Verstegan’s Restitution of decayed Intelligence,” 4to. 1634, p. 208.

the word, that according to the spirit of equivocation which prevailed in that age, he could not avoid playing upon it; as where Grumio, in the Taming of the Shrew, enters and proclaims—"News, *old* news, and such news as you never heard of!" Baptista replies—"Is it *new* and *old* too? how should that be? *"

You will find in the collection of Old Plays, published first by Mr. Robert Dodsley in twelve volumes 8vo. and afterwards by Mr. Isaac Reed (though without his name,) in twelve volumes in a smaller size, with copious and interesting notes, and a glossarial index, the editor, relying upon a commentator on Shakspeare, 1778, who gives several examples of this sense of the word *old*, does not do it justice, when he agrees with the commentator to call it merely an *augmentative*; whereas it should seem, from what has been here said, that it was formerly an established and significant *adjective*, liable to a comparative degree, and to all other incidental changes.†

* Act III. sc. 1.

† The etymological history of the word *old* explains this. We must go far back to find its origin—even to the time when the Latin and Teutonic were not separated. From *alo*, to nourish, to bring up, &c. came *altus*, a regularly formed participle, signifying *brought up*, *come to maturity*; this meaning has been slightly modified in the cognate Teutonic word *alte*, old, which signifies a further advance on the path of life. The Latin word *altus* deviates much more from the original notion, and comes to represent an accident instead of the essential idea. It comes to mean, instead of *brought up*, *grown up*, and thus advances to the sense of tall, high, &c. There is, therefore, nothing unnatural in the term *OLD price*, corresponding with *HIGH price*—signifying, perhaps, etymologically, *full grown*, large.—J. B.

I cannot be deceived in this particular ; for I have repeatedly heard the word used in the North, where the expression was “an *old* price,” meaning a *great* price, and where it could be nothing but an adjective.

There is another synonymous word in the Northern parts, to which I can bear equal testimony, viz. *long*, for “a *long* price” is as common a term as “an *old* price.” I will produce both these words in a conference between two farmers in the centre of the kingdom. “A.—Did you buy Mr. Smith’s horse? “B.—Yes ; and I gave him a *long* price for it ; but there was *old* talking about it before we could agree.” *

Shakspeare has the word *long* in this sense, where the hostess, speaking of the quantum of Falstaff’s debt to her, says—

“A hundred mark is a *long* loan.” †

Hen. IV. Pt. 2. Act II. sc. 1.

The Scots have a proverb, which seems to attach this sense to the word. We call the day of judgment the *great* day ; but their expression is, appealing to that day in a matter of conscience,

“Between you and the *long* day be it.” ‡

* Scott, in *Waverley*, uses the word “old” in the same manner, in the dialogue between *Waverley* and *Evan Dhu*, while they were on their way to *Glennaquoich* ; thus proving the similar use of the word among the Scotch Lowlanders, from whom *Evan Dhu* had learned English.—H. C.

† A *long* family is a very common expression in the West of England ; it is to be heard also in London occasionally, and continually in Ireland, though it is probably of Western extraction.—H. C.

‡ *Kelly’s Scottish Proverbs*, 8vo. 1721, p. 71.

Having brought forward Shakspeare, whom I shall have frequent occasions to cite hereafter, let me apprise, you, Sir, once for all, that I do it for the sake of the words and phrases of his time, and to support the dialect which I am defending. As to his learning, about which (to borrow Matthew Prior's expression) there has been "such an effusion of Christian ink," it will make no part of my accusation, except in a few instances. That he has sometimes offended against the rules of Grammar you shall judge, from a few passages which I will produce hereafter; but he has not often transgressed so much as deservedly to have drawn down the heavy sentence of Dr. Johnson, who allowed him no more Latin than would serve to *grammaticise* his English.*

But to return. Notwithstanding that we disallow the use of one comparative to strengthen another, as in "*more better*," and "*more happier*," yet we do not think it incongruous to pile up a superlative termination on the top of a comparative, as in the words "*uppermost*," "*undermost*," "*uttermost*," &c.† These exaggerations the glossarists tell us are founded on Saxon authority; and, if that be the case, our Cockney has an analogy to warrant him in his compounds, when he talks of "the *endermost* house in a street," the "*biggermost* man in the parish," or of "his own *bettermost* wig."‡

* Boswell's Life of Dr. Johnson, vol. II. p. 338.

† Authorities for all these, besides others which might be produced, may be seen in the Dictionaries of Bailey and Johnson.

‡ I have heard the common people in the northern parts of England

By the assistance of our faithful allies *more* and *most*, we can at this day form *comparatives* and *superlatives* from any given *positive*, without hazarding one crude or unmelodious word; but, at the same time, if the Londoners will not be content with them, let them adhere to the *oldermost* mode of expression, and plead prescription.

Though I do not, Sir, espouse such redundant superlatives as we have exhibited in our own language, yet I rather profess to admire a factitious superlative in the Latin, when it carries force with it. Mr. Menage somewhere calls a very large *folio* volume *foliissimo*; and again, observes in another place that the getting money was “*negotium negotiosissimum*.” *

Dr. Fuller, in his Worthies, article *Kent*, mentions Haimo of Faversham, Provincial, and afterwards General of the Franciscan order in England, in the thirteenth century, who went to Paris, where he was accounted *inter Aristotelicos* ARISTOTELISSIMUS.

Dean Swift had the same idea when he calls Mr. Tickell “*Whiggissimus*.” †

I shall close this article with an unsuccessful attempt in the manufacture of such superlatives. When King

talk of an *indermore* (that is an inner) room; and of an *indermost* room, which I did not understand to mean an *endermost*, but an *innermost* room; for which last word we have authority in Johnson's Dictionary. The letter *d*, in both cases, is inserted merely to round the word in pronunciation.

* Menagiana.

† Dr. Johnson's Life of Dean Swift.

James I. and Charles Prince of Wales visited Cambridge, A. D. 1614, the public orator addressed the Prince with the appellation of "*Jacobissime Carole*." Though one would have thought that this new-fangled complimentary epithet might have flattered so vain a man as King James, yet (notwithstanding he might be inwardly gratified by it) the solemnity of the occasion, and the freedom of the expression, produced a contrary effect, for both the King and the auditory appeared to be displeased.*

NO. III.

"KNOW'D" FOR KNEW AND KNOWN; AND
"SEED" FOR SAW AND SEEN.

Know'd passes currently, Sir, with the common people of London, both for our perfect tense *knew*, and our participle passive *known*; and I conceive that each of them is regularly deduced from the infinitive. The modern past tense I *knew*, seems to have been imported from the North of England, where the expressions are, "I *saw* (instead of I *sow'd*) my corn:" "I *mew* (that is, I *mow'd*) my hay:" and "it *snew*," for it *snow'd*."†

* "The University Orator, Nethersole, though he be a proper man, and think well of himself, yet he is taxed for calling the Prince *Jacobissime Carole*, and some will needs add that he called him *Jacobule* too, which neither pleased the King nor any body else."—See the Progresses, &c. of King James I. vol. ii. pp. 59, 69; also Hardwicke's State Papers, vol. I. p. 395.

† *Saw* for *sow'd* is found in Gower de Confessione Amantis, lib. V. fol. 93. b.; and in Douglas's Virgil. See the Glossary.

Holinshed uses *snew* under the year 1583, speaking of a Tragedy

To the first and second of these words I have been an ear-witness ; and as to the last, the writer of the fragment at the end of Sprott's Chronicle, (who probably was a Yorkshireman,) speaking of the battle of Towton, says, "and all the season it *snew*." Dr. Wallis, a Kentish man, who lived in the last century, admits *knew* to be an imperfect preterit, together with *snew* and many others.*

In one similar instance we have returned from the *irregular* to the *regular* formation of the preterit ; for the translators of the New Testament tell us, that the cock *crew*, whereas that word is become obsolete,† and we now say *crow'd*, which is allowed, as to legitimacy, both by Dr. Wallis, and after him by Bp. Lowth.‡ Bailey likewise, in his Dictionary, calls *crew* the bastard preterit, and allows *crow'd* to be the right heir.§ Dr. Johnson gives both ; but makes no decision. From these corruptions in such verbs as *grow*, *throw*, *blow*, &c. we, and not the Cockneys, have formed the preterits *grew*, *threw*, *blew*, &c. instead of the true ones, *grow'd*, *throw'd*, *blow'd*, &c. ; although we reprobate the direct formation, and quarrel with the Londoners for

called Dido, performed before Princee Alasco, where among other devices it is said that "it *snew* an artificial kind of snow." This entertainment is given at large in Mr. Nichols's "Progresses of Queen Elizabeth," under her Majesty's Progress in that year.

"Last night it *snew* terrible, and the night before it *friz*."—H. C.

* Grammar, p. 121, where he says—"Sed et utrobique *snow'd*."

† If so, it has recovered its position in verbal society, for we now always hear *crew*, and not *erowed*, for the preterit.—H. C.

‡ Introd. to English Grammar, p. 97.

§ Dictionary.

retaining the natural past tense I *know'd*. It will be said that this is an irregular verb. Granted: but who made it so? Not the parties accused.

The received termination of such preterits as *knew*, &c. afford a pregnant example of the inconsistency of the English Language. Verbs ending in *ow*, have for the most part adopted the termination of *ew* in the perfect tense; as, *blow*, *blew*; *grow*, *grew*, &c.; while at the same time we have the like preterits from other verbs, totally different and incongruous in their infinitives; as from *slay* we meet with *slew*; from *fly*, *flew*, and perhaps a few others: while *flow* is obliged to be content with the regular preterit *flowed*; for we have never, I believe, heard of a river that *flew*.*

Know'd, as the participle passive, is another branch of this verb, to which the Cockney is as partial as he is to the perfect tense, though it be so notoriously disavowed by us. I will give you instances of both, in one sentence. If a Londoner should be called upon to appear to the character of a prisoner at the bar of the

* The verb to overflow was frequently at one period accommodated with the participle overflown. The following are instances:—

“For rhyme in Greece or Rome was never known,

✕ Till by barbarian deluges o’erflown.”—Roscommon.

“The countries so overflown (by the Nile and the Niger) between the Tropics.”—Bentley’s Sermons.

“Thus oft by mariners are shown

Earl Godwin’s castles overflown.”—Swift.

Yet it would not be easy to find any one of these writers telling us that the sea overflow its shores.—H. C.

Old Bailey, it is ten to one but that he will tell the Court—"that he has *know'd* the prisoner for seven years ; but never *know'd* any harm of him."

In like manner, the Cockney on all occasions uses *throw'd* for both preterit and participle passive ; as A. B.'s horse *throw'd** "him ;" and the Bill was *throw'd** out "in the House of Commons." And again he analogically uses *draw'd* in like manner to serve both purposes ; as "C. D. was *draw'd** in to pay a sum of money, for which he *draw'd** upon his banker."

Grow'd is another instance ; for, speaking of an upstart, you may hear it said—"that, since he *grow'd* rich, he has *grow'd** to be a very pompous man." The preterit in this case is, however, supportable by written evidence ; for in the translation of the French Romance "Morte Arthur" it is said (speaking of Sir Tristram) that—"he *grow'd* in might and strength." †

According to the account given by Bp. Lowth, we have preserved our passive participle *known* from the irregular Saxon *know-en*, as likewise *thrown* and *drawn* from *throw-en* and *draw-en* by abbreviation, all equally repugnant to regular formation. The Cockney, on the

* All our preterits and participles passive of *throw*, *draw*, and *grow*, are condemned as irregular by Dr. Wallis. *Grammatica Linguae Anglicanae*, p. 121.

† Mr. Warton's *Notes on Spenser's Faërie Queen*, vol. I. p. 21, 12mo. 1762.

How would it sound to say—"He went out yesterday on the river and *rew* from Putney to Wandsworth, and to-day he has *rown* from Wandsworth to Chelsea."—H. C.

other hand, who has been used to such participles as *flow'd*, *sow'd*, *mow'd*, &c. derived from their respective infinitives, naturally forms a like participle from *know* ; and we must not expect a hackney-coachman, who is an *ubiquary*, and who picks up his language (as well as his fares) in the streets, to be quite so correct as an *antiquary*.

Allow me then that *I know'd* is justly formed from *I know* ; and you will readily grant that *I see'd* is as fairly deduced from *I see*.

See'd passes currently with the common people of London, both for our perfect tense *saw*, and our participle passive *seen*, as branches of the verb *to see*. They will say for instance, “*I see'd* him yesterday ;” and “*he was see'd* again to-day ;” both which parts of the verb are in fact regularly descended from the infinitive.

I am happily aware that our participle *seen* is a contraction of the Saxon *see-en*, which is condemned by Bp. Lowth, and stigmatized moreover by all Saxon grammarians as anomalous, the natural termination of such participle being either in *ed*, or *od*.*

The Cockney, therefore, scorning all obligation to Saxon deformity, confines himself to the truth, as followed by his forefathers, and by their antecessors from generation to generation, before this and other words (which will occur hereafter) were invaded by corruption.

* Dr. Hickes's Anglo-Saxon Grammar.

In short, if the Saxons themselves thus debased the verb *to see* in its participle, how shall those Englishmen be warranted who have unnaturally introduced the preterit *saw*?

You will admit, no doubt, that in our language the verb *decree* produces *decree'd* in the past tense; and that the verb *agree* gives us *agree'd* in the same situation. Now, Sir, it would produce the most unpalatable melody imaginable, if the preterit of these verbs were to correspond with that of the verb *see*, according to our established mode of formation. How uncouth would it sound to my ear, even though I had gained a Chancery-suit, to be told that “the Lord Chancellor *decraw* in my favour:”—or to your ear, after having heard that you had been at Tunbridge-Wells, were I to say, “I hope the water *agraw* with you.” This last word, indeed, if ever it should be adopted, ought to be confined to a dose of physic; and both of them might well be consigned to the language of the Chicksaws and the Catabaws.

No. IV.

“MOUGHT” FOR MIGHT.

This word is allowed by Bailey in his Dictionary (Scott's edition), and by Dr. Johnson, to have been formerly used for the modern word *might*, though they both observe that *mought* is now grown obsolete. So much

the better: for professed antiquaries, my dear Sir, of all men, ought not to reject a word on account of its ancientry. Chaucer and other writers of an early date use it repeatedly.*

Dr. Wallis, speaking of *might*, voluntary adds, “olim *mought*,” though he does not give us any further part of its history. It is clear, however, that all these authorities must prevail, as being well-founded, and that our word *might* is merely a delicate pronunciation for female lips, or introduced by foppish refinements under the foolish French appellations of *bon ton*, instead of *mought*, which has stronger claims to regular formation.

Now, Sir, the truth is, that the preterit *mought* had anciently for its radix the Saxon verb *mowe*, which was in common use with Chaucer (for he had no alternative), and which we have softened into *may*.† The modern word *might* is indeed so weak an enemy that the Cockney has three to one against it; for besides his own word *mought*, he can produce both *mot* and *mote*, on the authority of the Editor of the “Reliques of Ancient English Poetry.”‡ *Mote* § will be found in Fairfax’s Tasso, translated at the close of the reign of

* See the Glossaries to Chaucer; Fairfax’s Tasso; and the Reliques of Ancient English Poetry.

† See Mr. Tyrwhitt’s Glossary to Chaucer. Reliques of Ancient English Poetry. Fortesque on Monarchy, chap. VI.

‡ Glossary to Vol. I.

§ “So mote it be,” is still used as a term of acquiescence by Freemasons.—J. S.

Queen Elizabeth.* It is allowed by Dr. Hickes, in right of survivorship; and I cannot but think that *mought* is undoubtedly descended from a more ancient family than *might*; and we find, moreover, that *mought* was not quite extinct early in the eighteenth century, when gentlemen wrote pretty much as they spoke, or at least what they thought more elegant language. Thus, then, *mought* occurs in a letter from the Earl of Worcester to Lord Cranborne, dated 1604; † and again, in a letter from the Earl of Salisbury to Mr. Kirkham, dated 1605.‡

No. V.

“AKS” OR “AX,” FOR ASK.

A true-born Londoner, Sir, of either sex, always *axes* questions, *axes* pardon, and at quadrille *axes* leave. There is undoubtedly a metathesis, or at least, a transposition of sound in this little word; and the courtier lays it entirely to the charge of the Cockney, who does not retaliate, but persists in his own patrimonial pronunciation. If one wishes to know the etymology or the orthography of any given word, it is natural to have recourse to the works of those who lived long before us, and in times when language was most free

* “Within the postern stood Argantes stout
To rescue her, if ill *mote* her betide.”

Book III. stanza 13.

† Mr. Lodge’s “Illustrations of English History,” III. 4. 226.

‡ Idem, III. 299.

from adulteration, and came simple and undisturbed from its fountain. Analysation will, however, be necessary, that we may come at the truth.

As to the Latin language, Gerard John Vossius has produced as many examples of the permutation of letters as fill forty-four pages in folio.* In our own, the number would not be small, if they were fully collected together, which has been partly done by Dr. Skinner in the Prolegomena to his "Etymologicon."

Though "*ax*" in all its branches is one great criterion in language as to the verification of a Cockney, yet the truth will be found to lie on his side, however uncourtly it may seem to refined ears; for it is the confederacy of the *beau monde* which has transposed the sound, and converted the primitive Anglo-Saxon "*acs*" (for so it should be spelt from the infinitive "*acscian*") to our Anglo-barbarous "*ask*."† In support of this, Sir, I shall shew you that the word "*ax*" (as for conformity with the general spelling, I shall hereafter write it, except that it occur otherwise in a quotation,) is to be found in various old English writers, and is still preserved colloquially to this day, in such

* Etymologicon Linguae Latinae, fol. Lyons, 1664, p. 1.

† Lye's Anglo-Saxon Dictionary. See also Junius;—but for examples in point I give you the following :

"*Axeth*." Paston Letters, written temp. Edw. IV. and published by Sir John Fenn, knight, 1787, vol. I. letter ix.

"*Axed* in the church." Id. II. letter xlv.

"*Axyd*, and *Axhyd*." Id. II. xlix.

"*Axingis*," i. e. askings, is used by Wickliff: see his Life by Lewis.

other parts of the kingdom likewise where obsolete originality prevails.*

Chaucer uses the verb "*axe*," and the noun "an *axing*." †

Margaret Countess of Richmond and Derby, in a letter to her son, Henry VII. concludes with—"As herty blessings as y can *axe* of God." ‡ In the next reign, Dr. John Clerk writes to Cardinal Wolsey, and tells him that "the King *axed* after your Grace's welfare." § You will find it in Bale's "Life and Trial of Sir John Oldcastle," written about the middle of the 16th century, p. 107 ; and, to drop a century lower, Dr. Skinner, who died in 1667, says, that in his own time the primitive word "*ax*" was in use with many people—"à multis etiamnùm *ax* effertur;" nor does he attribute to it the smallest degrec of criminality or vulgarity. ||

I have reserved one instance, which, in the chronological history of this little word, ought to have appeared sooner, but for the sake of the comment of a learned writer, who accounts for several words in our language, which, like the modern "*ask*," have been formed to what they now are merely by the transposition of a vowel and a consonant. "*AxEN*," the third

* Tim Bobbin's View of the Lancashire Dialect, in the Glossary.

† Tyrwhitt's Glossary. See Dodsley's Old Plays. Gawin Douglas's Virgil.

‡ Lord Howard's Collection of Letters, I. p. 155. London, 1753.

§ Bibl. Cotton. Vespasian, C. xiv. p. 201.

|| Etymologicon, in voce *Ask*.

person plural (which we should now write "*ask*"), is used by Sir John Fortescue, in his Book "on Absolute and Limited Monarchy,"* which his commentator, Sir John Fortescue-Aland, deduces directly from the Saxon verb "*acscian*." This he does on the authority of Somner's Saxon Dictionary; but in another place (in a note on chap. V.) he gives us several other examples of words in present use which have been manufactured from the Saxon by this inversion of letters. These I shall give in a note, together with some additions. †

If what I have here said does not carry age enough with it to satisfy the cravings of an antiquary, I shall beg that you would take the opinion of Dr. Meric Casaubon, who derives it from the *Greek* without further ceremony. ‡

* Ch. XVII.

† METATHESES, *in addition to* Fortescue:—

Briddes for birds, Chaucer; now used in the North. Fortescue-Aland.

Drit for dirt, thread for third, used by Wickliff. See Lewis's Life.

Brunt for burnt. Chaucer, Brent.

Waps for wasp. North, Fortescue-Aland.

Brun for burn. Chaucer, Brent. [Nearer the original.—J. B.]

Forst for frost. Fortescue-Aland.

Brest for burst. Chaucer, Brent, North.

Thrust for thirst, i. e. thirst. Chaucer.

Thurgh for through; thurghout for throughout; thurghfare for thorough-fare. Chaucer.

N. B. These turn chiefly on the inverted positions of the letter *r*, and its concomitant vowel.

‡ Αξιow, peto, postulo. Meric Casaubon, de Lingua Anglica vetere.

On the other hand, Sir, I have shrewd and well-grounded suspicions that we, who in this instance reject the word "*ax*," and favour the word "*ask*," have in another example committed ourselves by transforming the term "*task*" into that of "*tax*." The former occurs as synonymous in old chronicles; and Bailey, in his dictionary, allows "*task*" to mean a pecuniary tribute, as well as a duty to be performed.

Thus Holinshed says: "There was a new and strange subsidie or *taske* granted to be levied for the King's use:" and further, "*tasks*, customs, and tallages," are combined together in a decree made in the Court of Exchequer, anno 21 Eliz. Reginæ, touching the revenues of the Duchy of Cornwall.*

Dr. Johnson thinks that the word "*tax*" is radically the British term "*tâsq*,"† a subsidy or tribute, which may very well resemble each other by the permutation of letters. In old leases certain pecuniary imposts were called "*takes*," as is observed by the late Sir John Cullum, Bart. in his "History of Hawsted," where he cites a lease made 1589, and which term is easily compressed into the word *tax*;‡ but further, in another

* See a Collection of the names of the several Princes of Wales, &c. collected by Richard Connak, in the reign of King James I. reprinted in an octavo pamphlet, 1747, p. 12.

† Many British coins, and particularly those of Cunobelinus, have on the reverse the word TASC or TASCIA, which latter appears to be the plural. From this we not only learn that TAX is an ancient British custom, but also that money is stamped, and men possess it in order that they may pay TAXES.—H. C.

‡ History of Hawsted, second edition, 1813, p. 235.

ther lease dated 1580, the same mulct is called a "*task*."*

Shakspeare, who flourished about the times last mentioned, will support us in proving that *tax* is a perversion of the word *task*, for he makes Hotspur reproach King Henry IV. (among other things) with having

—————" *Task'd* the whole State."

Hen. IV. Pt. 1. Act IV. sc. 3.

Now, Sir, as to the equal import of these two words, I fancy both of us can recollect (long as it is since we left school) that we once thought the *task* imposed upon us during the holidays was no small *tax* upon our juvenile engagements, our pleasures, and our pastimes.†

No. VI.

TOOK FOR TAKEN.

ROSE FOR RISEN.

FELL FOR FALLEN.

WROTE FOR WRITTEN.

It must be confessed that the Londoners are too apt to confound the participle passive with the active preterit, as in the instances above given, and some others: but their reading seldom extends further than the newspapers of the day, wherein they find their own

* History of Hawsted, second edition, 1813, p. 233.

† Haps for hasp, is in use also both in the West and in London; waps for wasp, raps for rasp, claps for clasp.—H. C.

language confirmed in most of these cases.* In their common and daily colloquial intercourse they do not affect accuracy, and I presume they write as they talk.

* The corruption arising from the substitution of the preterit for the participle is very common, and *was* common even among the most celebrated writers. In addition to those recorded in the following pages, let us note the following instances :—

First, Milton—

“Those kings and potentates who *have strove*.”

Iconoclast. xvii.

“And to his faithful servant *hath* in place
Bore witness gloriously.”—Sam. Ag. v. 1751.

“And in triumph *had rode*.”—Par. Reg. III. 36.

“I have *chose*——”—Par. Reg. I. 165.

“He would have *spoke*.”—Par. Lost, X. 517.

“Words *interwove* with sighs.”—Par. Lost, I. 621.

“Was *took* ere she was ware.”—Comus.

Secondly, Dryden :—

“The fragrant briar was *wove* between.”—Fables.

“Then finish what you *have began*.”

Dryden, Poems, Vol. II. p. 172.

Thirdly, Pope :—

“And now the years, a numerous train, have *ran*.”—Odys. XI. 555.

“Wrapt into future times the bard *begun*.”—Messiah.

“A second deluge learning thus *o’errun*,
And the monks finished what the Goth’s *begun*.”

Essay on Criticism.

Fourthly, Prior :—

“Repeats your verses *wrote* on glasses.”

“Which from great authors I have *took*.”—Alma.

Fifthly, Addison :—

“Mr. Ritson has *wrote*.”—Pref. Tatler.

“His voice, which was *broke* with sighs.”—Spec. 164.

“Which I had no sooner *drank*.”—Tatler, 131.

But let eminent authors arise from their grave and throw stones, if they dare, and their own pages shall confront them. If the Cockney be wrong in these instances, he does not err alone; and, if he be denied *his clergy*, let writers of rank look to their heads.

The following are some flagrant examples that occur in writers of great celebrity.

Took for taken.

“Was *took*.” Shakspeare’s *Hen. IV. Pt. 2. Act I. sc. 2.* Milton’s *Comus*.

“Hath *took*.” Milton’s *Verses on the death of Shakspeare*.

So also in the compounds :

Mistook for mistaken.

“Have been *mistook*.” *Hen. IV. Pt. 2. Act IV. sc. 2.* *Twelfth Night, V. sc. 1.*

“Is *mistook*.” *Love’s Labour Lost, III. sc. 1.*

Sixthly, Miss Austin :—

“The wedding cake was at last *ate* up.” *Emma*.—H. C.

Drank for drunken has its origin in affected delicacy, and belongs to those who consider themselves far above Cockneyism. The most curious exemplification of it is, however, to be found on the signs of beer-shops—“Licensed to be *drank* on the premises.” This is no Cockneyism, but something much less pardonable; it is, however, perfectly in keeping. Some beer-shop keepers boldly put current English on their sign boards, and say, “Licensed to be *drunk* on the premises.”—A licence which some refer to the liquor and some to the drinker. Not unfrequently both are *drunk* on the premises.

I recollect a case in which perspicuity as well as decorum was preserved by its being said, that on a certain occasion, at a public dinner, “the Warden and Fellows were *DRANK*.” It should, however, be observed that *drunk*, as well as *drank*, is incorrect, the true participle being *drunken*.—J. B.

“To be *mistook*.” Milton, *Arcades*.” * *Overtook* for *overtaken*.

“Never is *o’ertook*.” Macbeth, IV. sc. 1.
Again : *forsook* for *forsaken*.

“That hath *forsook*.” Milton, *Il Penseroso*, and *Samson Agonistes*.

“*Forsook* by thee, in vain I sought thy aid.”

Pope’s *Odyssey*.

There is something singular in this case. Happily for all parties concerned, both Dr. Johnson and Bailey, in their dictionaries, very decidedly allow *took* and *forsook* to be participles passive, as well as preterits of their respective verbs, and cite some authority ; but then they give no reason how this confusion came to pass.† I am inclined, therefore, to suppose (though I have nothing to sanction the hypothesis) that verbs terminating in *ake*, like those ending in *eak*, originally formed their passive participles from their active preterits by the simple addition of the Saxon final letter *n* ; which, being by degrees lopped off in pronunciation, would leave those two branches of the verbs the same. The following arrangement favours the supposition, where these verbs are thus confronted.

* More examples of these may be seen in Bishop Lowth’s *Introduction to English Grammar*, p. 108, from Swift, Dr. Bentley, and Prior ; where also his Lordship cites Bolingbroke and Atterbury, for the use of *shook* for *shaken*.

† Wore for worn is a word once greatly in use among people of education ; it is now confined to the lowest classes. Yet in the “*Toy-shop*,” preserved in Dodsley’s “*trifles*,” and in the “*King and the Miller of Mansfield*,” it is to be found passim.—H. C.

Speak, spoke, spoken.

Break, broke, broken.

Take, toke * (or *tooke*), *token* (or *tooken*).

Forsake, forsoke (or *forsooke*), *forsoken* (or *forsooken*).†

Now, Sir, if this formation be admissible, all parties concerned will be justified; and the Cockneys, being supported at all events by their betters, ought to escape particular censure.

In the following examples I apprehend that all will be found guilty; but the illiterate Cockney may, I hope, be recommended to mercy; if not, he falls in the best company, and

“Solamen miseris socios habuisse,” &c.

ROSE ‡ and AROSE, for RISEN and ARISEN.

“The Sun has *rose*.” Swift.

“Have *rose*.” Prior.

“Have *arose*.” Dryden, on Oliver Cromwell.

* *Toke* is found in several old writers, as in Douglas's Virgil, in Roger Ascham, &c. Mr. Pennant also wrote *toke* in the preterit, and not *took*.

† And so perhaps of all other compounds. Q. When the final *en* was broken off? and if not temp. Hen. VIII.?

‡ *Rose* is also used as the participle of the verb *to raise*, when applied to plants. The Americans, by a beautiful metaphor, transfer the expression to human beings—thus Mrs. Hominy's address to Martin Chuzzlewit is—“Where was you *rose*?” p. 278.—J. B.

Sometimes the Cockneys say *riz*, as in Hudson's song,

“Times is hard, says the Dog's-meat man,
Lights is *riz*, says the Dog's-meat man.”—G.

“Had not *arose*.” Bolingbroke.

“Are *arose*.” Comedy of Errors.

This last, and those which follow, cannot, as I conceive, be justified upon the same principle.

FELL for FALLEN.

Gay has tripped in this particular ; but it was language he probably picked up in the shop, for he once stood behind a counter.

“Sure some disaster has *befel*.” Fable III.

There is less excuse to be made for Prior, an academic, who has unguardedly trespassed in the same point.

“He should have *fell*.” Solomon, b. iii.

All that can be urged in vindication is, that they both stumbled against rhymes, which leaves Mr. Stanyan without excuse, who uses the word more than once.

“Is thought to have *fell* in this battle.” *

“Must have *fell* into their hands.” †

WROTE for WRITTEN.

This oversight is to be found in many of our best and classical authors, pointed out by Bishop Lowth ; Milton, Dryden, Clarendon, Prior, Swift, Bolingbroke,

* Grecian History, l. p. 224.

† Id. p. 336.

Bentley, Atterbury, and Addison, besides Shakspeare.* To these let me subjoin, if it be but for the sake of a little ill-nature, a writer on Grammar itself, the late Richard Johnson, M.A. in his "Grammatical Commentaries," p. 366. It is true that his objects are the elements of the Latin tongue; but at the same time he ought not to have quite forgotten the *as in præsentî* of his vernacular language.

It is observable that Bailey allows *wrote* to be the participle passive, as does Dr Johnson (after him), on the sole authority of Dr. South, a *Cockney*. Notwithstanding which, however, Dr. Johnson was too correct to adopt it in his own works, even after the combined examples of all the above-mentioned eminent authors. I could, indeed, with very little trouble, point out many excellent writers now living who have run into the same error; but delicacy forbids me to "taunt them with the license of ink."†

Bishop Lowth complains bitterly of this confusion of active preterits and passive participles. "The abuse," says his Lordship, "has long been growing upon us, and is continually making further encroachments."‡ Some of these errors the Bishop admits to have arisen from contraction, others are at least excusable; while the rest are so wholly established by custom, as to have been consigned to the ward of Incurables without any

* Introduction to English Grammar, p. 106.

† Twelfth Night, Act III. sc. 2.

‡ Introduction to English Grammar, p. 109.

hopes of recovery. But let us hear what his Lordship says in extenuation, as a general amnesty for all writers and talkers, past, present, and to come, and which has been sanctioned by prescription. "There are not in English so many as an hundred verbs which (now) have a distinct and different form for the past tense active and the participle passive. The (present) general bent and turn of the language is toward the other form which makes the past tense (active) and the participle (passive) the same. This confusion prevails greatly in common discourse, and is too much authorised by our best writers." *

The force of habit is then exemplified by the Bishop in familiar cases, where he observes, how easily we forgive such expressions as, "I have *wrote*," and "I have *bore*;" while we should be startled at, "I have *knew*," or, "I have *saw*;" though, in fact, they are equally barbarous.

After this, I can only repeat that, if the above good and classical writers take advantage of the general confusion of preterits active and participles passive, it is but reasonable, nay just and equitable, that they should receive the Cockneys under their protection.

Before we take our final leave of this article, I cannot but observe the confusion and perplexity which must necessarily arise to all learners of our language, whether infants or foreigners, from the modern promiscuous use of the present and perfect tenses in some

* Introduction to English Grammar, p. 105.

of our verbs. Those which strike me at the moment are the words *read* and *eat*, wherein nothing but the context can decypher which tense is implied. As to the former, the ancient mode of ascertainment put the matter out of doubt at once; for the old preterit of *read* was *red*, deduced in the same manner as *led* is from *lead*.

Now, Sir, the fact is, that the infinitive and present tense were formerly written *rede*, from the Saxon, as we see in Chaucer, and which continued in use till the time of Roger Ascham.* Here was sufficient distinction both for the eye and the ear; and by the same necessary discrimination of look and sound was deduced the preterit *red*, which is not only to be observed in Chaucer and Ascham, but is adhered to by some modern writers even of this day.†

Lord Bolingbroke‡ has adopted *red* in his “Study of History;” and, to shew the ground of his faith, and that he would be analogically right, has cleared another verb of similar obscurity, by writing *spred* as the preterit of *spread*.

Gill, in his “Logonomia,” gives us *red* as the regular past tense.

* English Works, pp. 193, 230.

† *Rede* the old verb, and its preterit *red*, are both found in Gawin Douglas’s Translation of Virgil, *Spede* was the verb of which *sped* is the past tense, and may be seen in Chaucer. Possibly *bleed*, which has *bled*, and *breed*, which has *bred*, for their preterits respectively, might have *blede* and *brede* for their radicals.

‡ Mitford has attempted to preserve or introauce these distinctions. See his History of Greece, passim.—J. B.

Sir John Hawkins adheres to it.

Dr. Johnson does not seem to have been aware of either the old infinitive *rede*, or the old preterit *red*, but contents himself with observing that “the verb *read* is pronounced *reed*, and the preterit and participle *red*.” *

Bishop Lowth only observes, that the past tense and participle “*perhaps* ought to be written *red*,” though his Lordship allows that ancient writers spelt it *redde*.†

Eat, both as to the modern preterit and the passive participle (though abbreviated from *eaten*), are open to the same general condemnation. The true past tense is *ate*, and is still preserved by many writers; and I can but favour the distinction. We meet with it in Scripture, as may be seen by referring to a Concordance; and Dr. Johnson and many other authors still preserve it. Square-toed and old-fashioned as it may be, it certainly weeds the sense at once of every equi-

* Dictionary, in voce.

† Bishop Horsley introduced *redde* in the “Philosophical Transactions.”—Mr. Pinkerton, a very modern writer, has compounded the matter, and spells it *redd*,* a mode which certainly distinguishes the word more clearly from *red*, the colour. Dr. Wallis wishes to have it written *readd*; but that is not supported by any ancient authority; neither does he produce any, but only to the preterit *read* adds “*potius readd quasi read’d*.” Now, Sir, to my ear, *readed* is not the sort of word that will admit of an apostrophe in pronunciation.

Mr. Nares says, *red* confounds it with the colour, p. 259, where Dr. Johnson is cited, I believe in the Grammar, q. v. *Led* from *lead*, Mr. Nares observes, clears a difficulty—*red* from *read* makes one.

* History of the Goths.

vocation, and assists the reader, and it is to be wished that it was more attended to. As to *redd* for a preterit or a participle, though a distinction is certainly wanting, yet it must be given up : general consent is against the old practice, and there is a symptom of affectation in deviating from the now-received mode. Learners must, therefore, be contented to observe two different pronunciations in each of these little words, and govern themselves by the context.

No. VII.

“ FETCH A WALK,”

and

“ FAUGHT A WALK.”

The verb *fetch*, both in its infinitive mood, and in its past tense of the indicative mood, is, in the sense before us, generally applied by the common people of London to a walk for pleasure,—a *promenade*. Thus a Cockney will say to his companions, on a Sunday after dinner, when the *ennui* is coming on, “ Let us *fetch* a walk.” Again, in the past tense, he will tell them what “ a prodigious pretty walk he *faught* on the preceding Sunday.” These expressions, Sir, sound very dissonantly to our ears ; for we should as soon think of *carrying*, as of *fetching* a walk. It is, however, the idiom of London ; and it cannot be denied but that *faught* is as fairly deduced from *fetch*,* as *caught* is from *catch*,

* There is an old proverb, “ Far faught, and dear bought, is good for the ladies.”—N.

taught from *teach*, or the old word *raught* (to be found in Shakspeare and other writers about his time) from *reach*.*

Our ancestors seem to have affected what I have called *broad* words, as much as the present *Cockneys*. Thus, instead of “*distracted*” and “*extracted*,” they wrote “*distraught*”† and “*extraught*.”‡ *Raught* “from *reach*” I have just now mentioned; and you will find “*over-raught*” for “*over-reached*.”§ These proving offensive to the ear, have been gradually modified; and the abbreviates of the regular participles of these verbs being adopted, we then find in Shakspeare, “*distract*” and “*extract*.” Milton adheres to these curtailed participles, such as “*distract*” for “*distracted*,” || “*suspect*” for “*suspected*,” ¶ and “*instruct*” for “*instructed*.”**

The natural preterits of these verbs are *fetch'd*, *catch'd*, *teach'd*, and *reach'd*.†† Two of these we retain, while we reject the two others. *Caught* is no very modern substitute for *catch'd*, or the Cockney

* Hen. V. Act IV. sc. 6. “He *raught* me his hand,” &c. It is also found in Fairfax’s Translation of Tasso.

† Romeo and Juliet, Act IV. sc. 4. Richard III. Act III. sc. 5.

‡ Hen. VI. Part III. Act II. sc. 2.

§ Comedy of Errors, Act I. sc. 2.

|| Sampson Agonistes, I. 1556.

¶ Paradise Lost, b. II. l. 399.

** Idem, b. I. l. 439.

†† I have heard the word *teach'd* among the common people in the Northernly parts of England.

would not have picked it up as an elegance, for it is found in Chaucer.*

Apart from the Saxon verb *feccan*, the old English verb was *fet*, seemingly both in the infinitive, in the preterit, and in the participle passive, which could only be distinguished by the context.

Take the following examples :

“ Mr. Palmer was *fet* from,”† &c.

——— “ Did from Britain *fet*.”

Spenser's Faërie Queen, B. III. Canto I.

“ And hear my deep-*fet* groans.”

Hen. IV. Pt. II. Act II. sc. 4.

“ And from thence we *fet* a compass and came to Rhegium.”

Acts of the Apostles, ch. XVIII. printed 1677.‡

This indistinction is so violent, that where *fet* is used as the infinitive, the preterit or participle passive must have been an abbreviation of *fetted*. But this by the way.

Similar to this is the preterit *let* from *letted* in many instances. As, “ I *let* him “go,” &c. i. e. *letted*. Be-
set, i. e. *besetted*, *overset*.

“ The rain *wet* him through.”

* See Mr. Tyrwhitt's Glossary.

† See “ Informations gathered at Reading, A.D. 1571, touching the storie of Julius Palmer, Martyr,” in the Appendix, or Catalogue of Originals, at the end of vol. III. of Strype's Memorials.

‡ In Chaucer's time the Saxon verb *feccan* became *feeche*, the participle passive of which was both *fette* and *fet*. See Mr. Tyrwhitt's Glossary. *Fet* is found in “ Liber Festivalis,” printed by Wynken de Worde, who died in the reign of Henry VIII. It occurs also in the old translations of the Bible, as in the Book of Kings, I. ch. ix. v. 28.—in Samuel, II. ch. ix. v. 5, and in some other places.

Now, Sir, if you are so little conversant with the dialect of London as never to have heard the verb "*fetch*" applied to a *walk*, I dare be bold enough to say that you have read it, though the application of it has perhaps escaped your notice. I will therefore produce instances to your eye. Thus then Shakspeare, in *Cymbeline*, makes even the queen say,

"I'll *fetch* a *turn* about the garden, pitying
The pangs of barr'd affections."—Act I. sc. 2.

You may impute this perchance to Shakspeare as an unguarded escape; but let us hear Milton, who has adopted the word in the most sober and solemn manner.

"When evening grey doth rise, I *fetch* my round
Over the mount, and all this hallow'd ground."—Arcades.

Hence we may conceive this word, in the sense before us, not to have been disrespected in the days of Milton. At the commencement of the eighteenth century, however, it seems to have been a term in no repute in the polite world; for Congreve puts it into the mouth of Sir Wilful Witwou'd, in the comedy of the "*Way of the World*," where he makes him say to a lady, in language intended to betray vulgarity,

"If that *how* you were disposed to *fetch* a *walk* this evening, I would have *faught* a *walk* with you."—Act IV. sc. 4.

The use of the preterit "*faught*," is among the Londoners so sacredly confined to a *walk*, that they do not extend it to any thing portable, as in that case they would say, "I *fetch* it." This is similar to their past tense of "*catch*;" for they will tell you that, in "*fetch*-

ing” a walk last Sunday, they “*cotch*” cold, and, not they “*caught*” cold.

Were I contending, Sir, for any thing more than the analogous formation of the word “*faught*” from the verb “*fetch*,” I might add, that even they who apply either of them to *a walk* are guilty of great impropriety, and do not conform to the dialect from which it is borrowed ; for it is in fact a sea-term, which came to the landmen above bridge from the meridian of Wapping. The word does not properly attach to the *walk* itself, more than it would to the *voyage*, but to the *place* whither the parties (to use sea-language) are *bound*. The very sailors offend against their own idiom when they use the phrase *at land* ; for, instead of saying “let us *fetch* a walk in the park,” they ought to say, “let us take a walk and *fetch* the park,” conformably with their language at sea, when they talk of “*fetching* land, *fetching* the channel,” &c.

The fundamental meaning of this expression, among seamen, seems to have an allusion to the well-known saying concerning Mahomet and the mountain, as if the tars intended to suggest that—“If the land will not come to us, we must *fetch* it by our own approximation.” Thus again, agreeably to this sea-term, a Cockney will tell you, “that he *fetch*ed a man a knock on the face ;” now in this case the Cockney must of course advance toward the man to do it, as I think that the man would hardly be fool enough to approach the Cockney in order to receive the blow.

This term is to be found in technical use among all

writers of voyages,* as well as in the colloquial language of sailors, both at sea and on shore ; but, if a landman choose to *fetch* a walk from Westminster to Wapping, or a sailor at Wapping choose to *fetch* the park, I can have no possible objection—so that I am not obliged to be of the party.†

NO. VIII.

“LEARN” FOR TEACH ; AND

“REMEMBER” FOR TO REMIND, OR RECOLLECT.

“Pray, Miss, who *learns* you to play upon *the music* ?” is a very common Cockney expression. Here,

* Compare, *Fetch* a compass.—II. Samuel, v. 23. *Fetch*ed a compass.—Acts, xxviii. 13.

† The word *fetch* as applied to a walk is after all derived from the nautical phrase ; and, when we consider the etymology of the word, we shall be satisfied with its correctness. The reader will recollect that the first impulse to modern navigation was given by the Portuguese, and that Portuguese words and phrases were, together with Spanish ones, much affected by nautical men. Now “*fetch*” comes from the Portuguese “*feito*,” made, and therefore to “*fetch*” such a port was to “*make*” such a port, which is a well known nautical term. We come now to “*fetch the walk*.” It would seem a strange mode of expression to say “*I made a walk*,” yet the walk is as much made as taken. A German does not say, “*What are you doing* ?” but “*Was machen sie* ?”—*What are you making* ? And thus the analogy appears satisfactory enough. When the Portuguese word was thus naturalized and made an English verb, it was next to be furnished with a preterit, and as the Cockney had not the remotest idea either of *fetching* or *carrying* when he adopted the Portuguese marine idiom, he of course left the word “*fetch*ed” or “*fetch*” to its legitimate signification, and accommodated the new verb with a preterit and participle formed by analogy. To *fetch* a knock, again, is to make or perform a blow.—H. C.

Sir, I must divide my discourse into two heads ; first, as to the word “*learn* ;” and, secondly, as to the term “*the music*.” The substitution of “*learn*,” in the place of “*teach*,” is the family dialect in the circle of the true Londoner, who speaks without affectation the language of his forefathers. Our more enlightened young ladies will titter, if not laugh, at such vulgarity, having been made to believe by their governesses that the *master* teaches, and that the *pupil* learns.* It must be confessed that, in modern acceptation, the words are not equivocal. The City-Miss, however, is far from being without an advocate ; for, from the translators of the Psalms, in the common service of the church, there is ample room for justification :

* To *learn*, then, in the *Cockney* sense, is to *cause to learn* ; and the Cockney is abundantly justified by a similar mode of speech in regard to other words practised by some of the most eminent authors. Sir Wm. Temple says,—“ So many learned men that have spent their whole time and pains to *agree* the sacred with the profane chronology.”—Vol. I. p. 295. Again, Atterbury says,—“ I think it by no means a fit and proper thing to *vie* charities one with another.”—Serm. Vol. I. ser. 2. Pope, also, in the *Odyssey*, has the line,

“ How would the Gods my righteous toils succeed.”

B. XIV. 447.

Mr. McNeile, however, is the boldest innovator of this kind ; for he expressly declares that to *absolve* does not mean to pardon, but only to announce a pardon !—Lectures on the Church. Medical men of the old school would sometimes remark concerning a patient, “ I have *blooded* him and *sweated* him ; and now, I think, we must *sleep* him ;” meaning thereby cause him to sleep. If, however, the case terminated unfavourably, the doctor never said, I have *died* him, that is, caused him to die.—H. C.

“Lead me forth in thy truth, and *learn* me.” *

“Them shall he *learn* his way.” †

“Oh, *learn* me true understanding.” ‡

Now, if Miss picked up this word at church, I may insist upon it that she has been a very good girl, and minded what she was about; though, after all, I am afraid, it will only prove to be an hereditary disorder.

The seat of the disease, as I am to call it in conformity with the present usage, may, however, be traced, and relief administered to the Londoner, saving the favour of modern apostates from the ancient practice. In the Anglo-Saxon language, Sir, the verb “*laeran*,” whence it came to us modified into “*learn*,” had indiscriminately both senses,§ and implied “*docere*,” to teach, as well as “*discere*,” to learn; a circumstance of no small import, as it gives the Cockney as justifiable an opportunity of adopting one sense as we have of embracing the other. || To descend considerably lower than the Anglo-Saxons, and at the same time to vindicate the translators of the Psalmist,

* Psalm XXV. ver. 4.

† Idem. ver. 8.

‡ Psalm CXIX. Division ix. ver. 2.

§ It may be suggested that originally *all* verbs had both an active and a middle form; and that in this case the two have been confounded, and the distinction lost. In fact, we have few remains of both forms, and must go back to the Greek for examples: *set* and *sit*, *lay* and *lie*, however, yet remain to us.—J. B.

|| See Junius.

Chaucer uses the word "*lerne*" in the sense of "*teach*." *

Shakspeare, who comes much nearer to us in point of time, so far considered them as words of equal import, that he has more than once used them in the same sentence, merely, as it should seem, to vary the expression :

"Unless you could *teach* me to forget a banished father, you must not *learn* me to remember any extraordinary pleasure."

As you Like It, Act I. sc. 2.

And again :—

"You *taught* me language :—the red plague rid you for *learning* me your language."

Tempest, Act I. sc. 2.†

If, then, these are to be considered as synonymous terms, the translators of the Psalms use the simple word "*learn*," implying *teaching*, as the cause of *learning*, and say at once, in the decisive and compact phrase—"Learn me true understanding:" and this carries with it both cause and effect.

As to the language of our Psalms, Mr. John Johnson observes, that "If some words and phrases seem strange, let it be considered that what we now count correct English may seem odd to our posterity three or four ages downward." ‡ And so it does, and in

* Tyrwhitt's Glossary: and Dr. Johnson cites Spenser's Faërie Queen.

† Again in Richard II. Act IV. sc. 1. The instances in Shakspeare are too numerous to insist upon.

‡ Johnson's Holy David. Notes, p. 34.

much less time than is included in Mr. Johnson's prediction. The translators were men of great and acknowledged abilities, and every way competent; of whom Mr. Johnson says, that "they understood the English of the age they lived in, or else none did." * Our lexicographer, Dr. Samuel Johnson, says on the word "*learn*," that "in many of the European languages † the same word signifies to *learn* and to *teach*, to gain or impart knowledge." ‡

The question then is, how to account for this hermaphroditical use of the same word? Junius tells us that our verb to *learn* imports also *teach*,—*docere* as well as *discere*. So say the Cockneys; but you will not believe *them*. Dr. Scott, in his edition of Bailey's Dictionary, 1764, seems to clear up the matter, by observing that the word *learn* operates as a verb neuter, where it imports to receive knowledge in the case of a pupil; and as a verb active, where it instructs or

* Johnson's Holy David.

† "None of which he (Johnson) knew."

John Horne Tooke's *MS. Note*.

‡ In the French, Italian, Spanish, and Portuguese, the distinction is kept up between teaching and learning. In the German, Dutch, Swedish, and Danish, one word serves for both: the French are rich in this respect, for they have not only the verb *enseigner* to teach, but also the verb *montrer*, which is used in the same sense. A certain Abbé, remarkable at once for his learning and slovenliness, was engaged to teach a princess in the time of Louis XV. Hebrew. "Qui est ce que celui-là?" said a courtier, observing the ill-attired figure of the learned Hebraist: "C'est Mons. l'Abbé de——" replied the princess; "il me montre l'Hébreu." "Et bientôt," was the reply, "il montrera à votre Altesse son —." H. C.

teaches on the part of a tutor ; and then adds what we have cited from Dr. Johnson as to the equivocal use of the word. Dr. Johnson does not exemplify anything from our own language to support his assertion ; but Dr. Scott gives the verb from the Saxon, the Danish, the Swedish, the Dutch, and the German, which the respective dictionaries of those languages confirm.*

Dr. Johnson tells us, moreover, that the word *learn* in the sense of *teach* is obsolete : granted : but the Cockney does not value it the less on that account, for his father *learnt* him to talk so, and his grandfather *learnt* his father ; so that *teaching* has never been heard of from generation to generation.

The second head of my discourse relates to “ *the music*.” Now, Sir, a fond mother, proud of her daughter’s capacity, will exultingly tell you that Miss “ *learned herself* to play upon the music.” As to the young lady’s abilities, I make no further comment than to pronounce that Miss had a very bad *teacher*.

As to the term “ *the music*,” I was long contented with thinking that it was, by a little venial affectation, the French “ *la musique* ;” and congratulated myself that my fair clients had combined their French and their music so happily together as to have retained a little of each in this expression ; for I take it as granted, that, in these refined times, every female Cockney of

* The same double sense is given to the French verb *apprendre* ; which is used by the Archbishop of Cambray in his *Telemachus* instead of *enseigner*, and is allowed by Boyer in his Dictionary.

tolerable respectability has been *taught* a *morceau* of French, as well as been *learned* to play upon *the music*.

Here, however, I am to stand corrected, and, as usual, to look back into antiquity, where I find substantial authority for the expression, subject to a very trifling defalcation; for, in fact, the term ought to be pluralized, and should be *the musicks*. I am informed by professed adepts in the science of music, that, after semi-tones (which Miss will tell you are expressed by the short keys of her harpsichord,) were introduced, the difficulty of performing on such instruments was greatly increased. By the use of *flats* and *sharps*, modulation was very much expanded, insomuch that the *natural keys* (as they are called), and what may be termed *artificial keys*, became, as it were, two instruments, and when spoken of together were styled "*the musicks*." The application necessary to overcome in practice these new positions of the octave was more than doubled, or perhaps more than tripled; so that every tone, and almost every semitone, in the octave became fundamental,—carried with it a distinct difficulty in the execution,—and, in the gross, might well deserve a plural termination, under the appellation of *the musics*.

Thus our Cockneys, when they talk of *the music*, have merely dropped the final letter *s*. But this is not the only word whence the sign of the plural has vanished, and that even in the science before us; for what we now call an *organ* was formerly styled *the*

organs; and, so low as the last century, a *pair of organs*.* The old French term for this instrument was "*les orgues*."† The *sea* was formerly called *the seas*, which occurs often in Milton. *Money*‡ is a singular, cut down from a plural :

—— " You have rated me,
About my *moneys*."

Merchant of Venice, Act I. sc. 3.

And again, in the same scene,

" Shylock, we would have *moneys*."

I do not know how it has happened Sir, but the letter *s* seems to have been peculiarly unfortunate, and, from its sibilance, has given offence in various languages. In the French pronunciation it is totally sunk as a final letter ; and the number of any word is to be governed by the article, the verb, or the context. In the middle of words it is quiescent nine times out of

* In the Diary of Mr. Alleyne, the founder of Dulwich College, is an article where he says that, in the year 1618, he paid 8*l.* for a *pair of Organs*. See Mr. Nichols's Illustrations of Antient Manners, &c. in the Churchwardens' Accompts ; frequently.

Is not *Hogs Norton* proverbially derived from the pigs playing on *the organs* there? [Sir Thomas Cave conjectured that the adage, "*Hogs Norton, where pigs o' th' organs*," might come upon this occasion ; " Looking round for antiquities in this church, I found in a corner an old piece of a pair of organs, upon the end of every key whereof there was a boar cut ; the earls of Oxford (by Trussell) sometime being owners of land there." Nichols's Leicestershire, Vol. IV. p. 849* ; or Gent. Mag. June 1813, p. 513.—EDIT.]

† Huetiana, article CXI.

‡ Thus, too, coin.—J. B.

ten, though to the eye it has the compliment of being frequently represented by a circumflex.

Mr. Pasquier, who died A.D. 1615, at the age of eighty-seven, tells us that, in the French word *honest* (now pronounced *honête*), the letter *s* was sounded when he was a young man ; but he lived to hear the *s*, with its preceding vowel, sunk into a long *e*, to the total abolition of the letter *s*.* Could it well be dispensed with at the beginning of words, I would not ensure it from depredation.†

In the Latin language it has likewise suffered much disgrace ; for Gerard-John Vossius tells us, that “*cano*” was primitively written “*casno*,” “*carmen*” written “*casmen*,” “*camenæ*,” written “*casmenæ*,” and that “*aper*” was written “*asper*. ‡” To these may be added, on the authority of Mons. Moreri, the French Lexicographer, that “*numerus*” was anciently written “*nusmerus*,” “*omen*” written “*osmen*,” and “*idem*” written “*isdem*.”§

* *Récherches*, lib. VIII. ch. 1. edit. 1633. See Mr. Bowle’s Paper in *Archæologia*, vol. VI. p. 77.

† *Teste*, now *tête*, is another example ; the word *tester* occasionally used to signify a shilling (*testoon*), from the *teste*, or the head of the King on it, but more usually employed to signify the head of a bedstead, is a remnant of *old* French, preserved in English from alteration like a fly in amber.—H. C.

‡ *De Literarum Permutatione*, prefixed to his *Etymologicon Linguae Latinæ*. [*Asper* and *aper* being two different words, there was an additional reason to leave out the *s* in the latter ; if indeed *aper* was ever spelled with an *s*.—H. C.]

§ *Dictionnaire*, letter *S*.

But this, Sir, I give you by way of episode ; observing only, that, to the prudish ears of a Frenchman, the letter *s* has innocently almost *hiss'd* itself out of literal society.

I must now trouble you with another word in a similar predicament with the verb "*learn*" when it implies "*teaching*;" viz. the term "*remember*," in the sense of "*remind*," or "*recollect*." The common phrases in London are, "Will you *remember* me of it?" and again—"I will *remember* you of it:" but these are not peculiar to London, for I have heard them in the northern parts of England, where they have also similar expressions, viz. "Will you *think* me of it?" and "I will *think* you of it." Both parties, north and south, sometimes use the participle passive in the sense of recollection, as, "If you be *remembered*."

Bailey, in his dictionary, allows to this verb (*remember*) the force of *to put in mind of*, or *to bring a thing to remembrance*: but he gives no examples.

Dr. Johnson brings forward the following instances from Shakspeare :

WORCESTER.—"I must *remember* you, my Lord,
We were the first and dearest of your friends."

Hen. IV. Pt. I. Act V. sc. 1.

CONSTANCE.—"Grief fills the room up of my absent child,
Lies in his bed —————

Remembers me of all his *gracious* * parts."

King John, Act III. sc. 4.

QUEEN.—"It doth *remember* me the more of sorrow."

Rich. II. Act III. sc. 4.

* *Gracious* here means *graceful*.

In the play of Richard III. the little Duke of York says, using this word in the sense of *recollection*,

“ Now, by my troth, if I had been *remember'd*,*
I could have given my Uncle's Grace a flout
To touch his growth, nearer than he touch'd mine.”

Act II. sc. 3.

It was the language of the seventeenth century in both senses. Lord Clarendon has this expression—“ Who might be thereby *remembered* of their duty.” Bishop Burnet says, “ The Queen wrote a letter to the King, *remembering* him of his promise.”

It occurs in the Paston Letters, written temp. Edward IV., published by Sir John Fenn, knight, 1787 and 1789, so that you see the use of the verb “ *remember* ” is of no short standing. Except as provincial language, this word, in either of the senses before us, has been voted obsolete ; notwithstanding which, Mr. Samuel Richardson has let it escape him in his celebrated and *tediously nonsensical* story of “ Sir Charles Grandison ; ” † where, speaking of somebody or other, he tells us that “ he rubbed his hands, forgetting the

* The Irish use to this day the word *disremember* in the sense of to forget, and doubtless with some show of reason ; the Italian has *scordarsi*, to forget, which is literally to dis-remember ; *ricordarsi* being to remember. There are few persons who do not recollect the frequency with which, on the trial of Queen Caroline, the reply was given, “ non mi ricordo.” Many, too, will recollect a transparency exhibited after her acquittal, wherein Sacchi, Majocchi, and Madlle. Dumont were represented as dependant from a triple “ potence ; ” above them appeared the words, “ non mi ricordo ; ” under them—“ We've got our reward, oh ! ”—H. C.

† Martin Sherlock, the celebrated English traveller, thought very differently of this far-famed publication.—EDIT.

gout, but was *remembered* by the pain, and cried oh ! ” *
 Mr. Richardson had very strong pretensions to this word ; for he was born and had his early education in Derbyshire, where the use of it prevails, till he was translated to Christ’s Hospital.†

No. IX.

“ FIT ” FOR FOUGHT.‡

Here, Sir, it must strike you that the Cockney, on the other hand, seems to ape the fine gentleman, and to mince his language, when, instead of saying, as we do, “ they *fought*,” he tells you, “ they *fit*.” You may perhaps be puzzled also to discover how, instead of our received preterit “ *fought*,” he should obtain such a

* Vol. III. 7th edit. 12mo. 1776, p. 157. See Mr. Bridgen’s Memoirs of Richardson, in the Universal Magazine for January and February 1786.

† Memoirs of him in the Universal Magazine ; and see the Biographical Dictionary, 1798. At the present time, persons of the greatest refinement will say in letters, and verbally, “ remember me to such an one,” instead of—“ make my remembrances to such an one.” The phrase, too, is more *really* courteous, as it implies, “ make such an one remember me ; ” whereas the more stately form means, “ assure such an one that I remember him.” *Both* are implied in the former.—H. C.

‡ It must be remarked that the regular Cockney uses *fought*, pronouncing it like *stout*, though not so often as *fit*. There is a comic song which proves this—

“ Oh ! cruel was the engagement in which my true love *fought*,
 And cruel was the cannon-ball which knocked his right eye out.”

H. C.

maidenly and fribblish substitute as “*fit* ;” though I humbly think that he came honestly by it, and that the violence rests us rather than with the Cockney. The true preterit of “*fight*” is “*fighted*,” and the abbreviated “*fit*” comes a great deal nearer to it than our broad word “*fought*.” Thus from “*write*” we have “*writed*,” contracted into “*writ*,” in the past tense (though now much disused), which has been supplanted by the word “*wrote*.” In fact, in the word “*fought*,” we offend more against the natural preterit of “*fight*,” in regular formation, than the Cockneys transgress when they use “*mought*” for “*might*.”

To sift this our word “*fought*” a little further, give me leave to observe, that, excepting the verb to “*fight*,” there is scarcely any other word terminating in *ight*, which has a similar deduction as to its past tense, as far as has occurred to Bishop Lowth and Dr. Wallis : nor is there any preterit ending in *ought* that has strictly an analogous root. To exemplify this last assertion, you will recollect that “*brought*” comes from the verb “*bring*,” “*sought*” from “*seek*,” “*bought*” from “*buy*,” and “*thought*” from “*think* ;” * to which, perhaps, may be added a few others equally depraved in their past tenses. What astonishing deformity ! Time and the *norma loquendi* have given a sanction to

* This last example may be taken out of the category in which it is here placed. Dr. Edward Johnson, in his *Nuces Philosophicæ*, very satisfactorily shews that *to think* is *to thing*; and, as *bring* makes in the preterit *brought*, so *thing* must make *thought*.—H. C.

these anomalous excrescences, and that is the best that can be said in their vindication.

Now, Sir, I apprehend that the Londonism before us is supportable by analogical formation, because "*fit*" is as justifiably used for the preterit of "*fight*," as the preterit "*lit*" is derived from its own verb "*to light*," and for which we have the combined authorities of Locke and Addison, both which are admitted by Bishop Lowth. Thus we say, and from a verb radically the same as to sound, "A bird *lit** upon a tree;" and again, "he *lit* the candles."

But give me leave to try the question by a standard I have before made use of in the case of the word "*see'd*;" and I make no doubt but that you would be highly disgusted were I to insist that every verb terminating in *ight* should have a similar past tense with the verb "*fight*," for then you would be under the necessity of saying that "a bird *lought* on a tree;" and again, that "he *lought* the candles." You must also tell me how much the new opera "*delought* you;" and that on an address from the City of London, the King "*knought* the Lord Mayor." On the other hand, I will not contend that at this day it would be more pleasant language to say that the opera "*delit* you," or that the King "*knit* the Lord Mayor." I am only to justify the word *fit*, and to prove that it has equal pretensions with the word *fought*.

* We now (1843) say lighted and alighted. No one ever said "as soon as he lit from his carriage."—H. C.

To effect this, it will be necessary to look a considerable way back into what I would presume to be the genealogical history of the two words before us, and to compound the matter by clearing their several descents. The Saxon verb is *feotan*, which in the preterit has *fuht*; the German verb is *fechten*, which gives *fochte* in the preterit. On taking these two into the question, both parties may be seemingly vindicated, as far as distance of time will allow us to judge; for I am inclined to believe that the Saxon *fuht* was pronounced soft (as it were *fuite*), while the German *fochte*, being sounded gutturally, comes very near to our usual word *fought*. Thus, then, if you allow my conjecture, we seem to use the *German*, and the Cockney the *Saxon* preterit; but as it is radically more natural for us to follow the Saxon than the German language (though they may both be derived from the same source), I am induced to believe that *fit* was at one time the received and established preterit of *fight*; for I have heard it made use of by the common people in *Derbyshire* (who seldom vary from the language of their forefathers), to whom it must have descended, as natives, by lineal succession, long before there was any probability of their going to *London* to fetch it.

No. X.

“SHALL US ?” &c.*

This is either an ignorant use of the plural accusative *us* instead of the nominative *we*, or an application of the sign of the future tense *shall* in the place of the half-imperative interrogatory *let*. *Shall* and *us* cannot with any degree of propriety be combined; and the phrase must necessarily be either, “Let us,” or “*Shall we ?*”

I will be candid enough, Sir, to admit, that in this instance the Londoners may be brought in guilty; though at the same time I contend that, without any violence to justice, they may be recommended to mercy. The crime originates from nothing more than practice founded on inattention, the father of numberless errors among persons of every rank in colloquial language; nay, I may add among writers also, which will enable me to bring forward something material in extenuation of the offence committed by the Cockney.

The accusative case in the place of the nominative is to be discovered in various familiar expressions little attended to, being from their frequency less glaring and perceptible, though in fact equally arraignable. “*Let him do it himself,*”† or “*let him speak for him-*

* The Londoner also will say—“*can us,*”—“*may us,*”—and “*have us.*”

† In the Gentleman’s Magazine for 1798 occurs the following im-

self,"* and several other such phrases, which one hears every day, even from our own mouths, rise up in judgment against us. Shakspeare will not stand at the bar alone on this charge, but in company with divers accomplices, among whom the Translators of the New Testament, referred to by Bishop Lowth, may be included.† From profane writers the following instances may be selected :

"*Apemantus*.—Art thou proud yet ?

Timon.—Aye, that I am not *thee*." ‡

Timon of Athens, Act. IV. sc. 3.

promptu to a young lady, who asked Mr. Sylvanus Urban to tell her his thoughts :—

"I was thinking two vowels were joined

In sweet wedlock's most holy tie,

And had just resolved in my mind

Those vowels must be *U* and *I*." J. S.

* Not at all : *let* is the imperative, and answers to allow, permit : it necessarily governs *him* in the accusative, and *himself* is put in the same case by apposition.—J. B.

† "*Whom* do men say that *I am* ?"—St. Matthew, xvi. 13.

"*Whom* say ye that *I am* ?"—Idem, v. 15.

Again, in the Acts, St. John is made to say—

"*Whom* think ye that *I am* ?"—Ch. xiii. v. 25.

Introduction, p. 132.

‡ The practice of the Quakers is worthy of note : they decline using the pronoun "*you*," because they say it is a violation of grammar for the sake of a foolish compliment ; and they substitute, not the nominative case, "*thou*," which would be grammatically correct, but the accusative "*thee*," which is as curiously wrong. A Quaker rarely says, "I hope thou art well ; wilt thou come and dine with me ?"—but, "I hope *thee* are well ; *will thee* come and dine with me ?" "*Will thee* ?" and "*thee are*," may be termed Quaker concords ; it needs a Society of Friends to get such materials to agree. Mr. John Bright, in his cor-

“ Is she as tall as *me* ?”

Anthony and Cleopatra, Act III. sc. 3.

Again :—

“ That which once was *thee*.”—Prior.

“ Time was when none could cry, that oaf was *me*.”—Dryden.

“ Here’s none but *thee* and *I*, ”

says Master Shakspeare ; * which, however, is not worse than “ between *you* and *I*, ” to be heard repeatedly every day, and which is as bad as if, speaking collectively in the plural, one should say to another, “ between *them* and *we*. ”

All this inaccuracy, where the pronouns *I* and *me* are thus confounded, arises no doubt from the French *moi*, a term of arrogance peculiar to that language ; and from this source, I presume, we have adopted such grammatical expressions as these ;—

Q. Who’s *there* ?

A It’s *me*.

Q. Did you say so ?

A. No ; it was not *me* ?

Having introduced Mr. Dryden in the point before us, permit me to relieve you from the tedium of the

correspondence with Lord Brougham (1843) on the subject of the Corn Law League, has given us the newest ideas of the Society of Friends on the subject of concords, by which it appears that they are “ progressing ” in their pacific course, and will ere long make every word agree with every other word. Mr. Bright makes the pronoun in the second person singular, *thou*, agree with the verb in the third person singular, as *thou sees, thou perceives*, &c. &c. all through his correspondence.—

11. C.

* Hen. VI. Pt. 2. Act I. sc. 2.

subject by an anecdote, which I have picked up I know not when or where.

The poet, in his play of "The Conquest of Granada," * makes Almanzor say to Boabdelin, King of Granada :

" Obey'd as sovereign by thy subjects be ;
But know, that *I* alone am king of ME." †

This expression incurred the censure of the critics, which the irritability of Dryden's temper could not easily bear ; and it was well retorted upon him by Colonel Heylyn, the nephew of Dr. Heylyn the cosmographer. Not long after the publication of his book, the Doctor had the little misfortune to lose his way upon a large common, which created an innocent laugh (among his friends) against him as a minute geographer. Mr. Dryden falling into the Colonel's company at a coffee-house, rallied him upon the circumstance which had

* Part I. Act 1.

† Mr. Pegge is not altogether correct in these censures. *Me* is the objective case, and Dryden is quite right. How ludicrous would it sound to say, " *I* alone am King of *I* ; " it would be *egotism* with a vengeance. In the quotation from *Timon of Athens*, grammar is surrendered to sound and custom, and in many cases the mistake arises from acting upon a rule without understanding the rationale of it ; I mean, that verbs active require the objective case. This is naturally enough extended to verbs neuter by those who never heard of the term active, except in the sense of " *active* and *spry*." But *me* is not a solcism at all ; I conceive it to be correct. At any rate, it is only an archaism, since *BUT* is the corruption of an Anglo-Saxon imperative, and therefore requires the objective. I do not know the derivation of *as*, or it might be equally defended. As to the quotation given from *St. Matthew*, the error arises from the erroneous but natural idea that *whom* is governed by *SAY*.—J. B.

happened to his uncle, and asked where it was that he lost himself? "Sir," said the Colonel, (who did not relish the question from such a cynic), "I cannot answer you exactly; but I recollect that it was somewhere in the kingdom of ME." Mr. Dryden took his hat and walked off.

I firmly believe that Shakspeare has suffered more from his early editors than his numerous modern commentators can restore. I am therefore willing to attribute many grammatical escapes and errors to the first publishers of his works. But as to the word *us*, now before you, I do not know well how to exculpate him, except as being a hasty mistake, originating from early vulgar connexions, which has been suffered to stand by the publisher, whose daily dialect coincided in this particular. In the celebrated speech to the Ghost,

"What may this mean?
That thou, dead corse, again, in complete steel,
Revisit'st thus the glimpses of the moon,
Making night hideous; and *we*, fools of nature,
So horribly to shake our disposition
With thoughts beyond the reaches of our souls!"

Act I. sc. 4.

the grammatical structure of the passage evidently requires *us* instead of *we*, as being governed by the verb *making*.*

But to return to the words of my text, as I may call them, viz. "Shall *us*." You would scarcely believe that any written authority can be produced in favour of the

* "No! no!"—J. H. Tooke's MS. note.—[Yes! Yes!—H. c.]

Cockney ; but I desire leave to call Master William Shakspeare into court again.

When Fidele, in the play of Cymbeline, is supposed to be dead, old Guiderius says,

“ Let us bury him ! ”

To which Arviragus replies,

“ Where shall *us* lay him ? ” *

Again, in the Winter's Tale, Hermione, no less a personage than the Queen, says seriously to the King (for herself and attendants),

“ Shall *us* attend you ? ” †

Thus far, Sir, for the accusative in the place of the nominative, on written evidence, in the exact position in which the Cockney would use it, and in similar expressions.

On the other hand, several writers have substituted the nominative where the accusative is demanded. Of this Bishop Lowth produces repeated instances (which for brevity I forbear to specify) from Prior, and even Milton : but adds, that “ no authority can justify so great a solecism.” ‡

His Lordship gives a trivial instance or two from Shakspeare, but not so glaring as those with which I am going to trouble you.

The following instances in Shakspeare are very con-

* Act IV. sc. 2. Capell's edition.

† Act I. sc. 2.

‡ Introduction to English Grammar, pp. 48, 49.

spicuous as to false concord, though not observed by commentators in general. In Othello, the Moor accuses Æmilia with being privy to the supposed intrigue of Cassio with Desdemona;—she denies having any suspicion of it;—Othello then taxes her more strongly, by confidently saying :

“ Yes ; you have seen Cassio and *she* together.” *

Act IV. sc. 2.

I have another example of false composition before me, though not turning on the same perversion of case.

Anthonio says to Shylock :

“ But lend it rather to thine enemy,

Who, † if he break, thou may'st with better face

Exact the penalty.”

Merchaut of Venice, Act I. sc. 3.

Who instead of *from whom*, and the two preceding instances, are glaring infringements of grammatical construction ; for which, Sir, we, when school-boys, should have received pretty severe reproofs, if not complimented with a rap on the knuckles.

The following examples of ungrammatical texture would not be thought venial in a boy of twelve years of age :

* This kind of grammatical error with the pronouns is not uncommon in Warwickshire. The following was the reply of a country medical practitioner to an inquiry about the health of a patient who lived on the very spot where Shakspeare is said to have amused himself with Sir Thomas Lucy's deer, “ Why, thank ye, her's better ; her's took she's physic.”—J. S.

† This is a perfect instance of anacoluthon, worthy of Thucydides himself, and does not belong to the other class of errors.—J. B.

“ Monies *is* your suit.”*

Merchant of Venice, Act I. sc. 3.

“ Riches, fineless, *is* as poor as winter
To him who ever fears he shall be poor.”

Othello, Act III. sc. 3.

The commentators would complaisantly term these instances merely *plural* nouns with *singular* verbs’ (as they have discovered, on the other hand, *singular* nouns with *plural* verbs’) terminations;† but I fancy any petty schoolmaster would decidedly call them neither more nor less than *false concords*.‡

The Londoners, Sir, use also some infractions of *mood*, as well as of *case*, which may here not improperly fall under our observation, and are connected with the point last before us. In asking a man’s name, the question is—“What *may* his name be?” And again, as to his situation in life,§—“What *should* he be?” || In these instances *may* and *should*, though

* This may be defended on the ground that the verb is made to agree with the second instead of the first noun; a legitimate construction, at least, if old Lilly’s authority stands for anything; or, if we are obliged to abandon it, we may saddle it on the Jew, and acquit Shakspeare.—J. B.

† See Art. *summons’d*, p. 172.

‡ Bp. Ridley, in a letter to Grindall, has the two following expressions—“Mrs. Wilkinson and Mrs. Warcup *hath* not forgotten us,” and “there was so many prisoners.”—H. C.

§ A Parish Clerk invariably says in the service called “Churching,” where there are two or more women, “Who *putteth* their trust in Thee.”—J. B.

|| The most remarkable way in which the Londoners corrupt the use of the word *should*, is by interpolating it before “say,” in reports of conversations. Thus instead of asserting, “And he told me that James

apparently of the *conjunctive mood*, are to be understood as of the *indicative mood*,* implying no more than—“What *is* his name?” And, “What *is* he?” i. e. by profession or occupation, &c. “It *should* seem” is a modest and common way of expressing “it seems” among various writers, where any diffidence is intended.

This latitude in verbs is allowed by Bishop Lowth, who admits that sometimes, in similar situations, though used subjunctively, they are nevertheless to be considered as belonging to the indicative mood.†

To the several examples brought forward by his Lordship, give me leave to add those which I find in Shakspeare, as coming nearer to colloquial language.

“What *should* he be?” is an expression in Macbeth, meaning only—“Who *is* he?” ‡

So also, in Othello, Iago says—

“What *may* you be? Are you of good or evil?”

Act V. sc. 1.

said,” a thorough-bred Cockney will have it, “and he told me that James should say.” Goldsmith has in a prologue :

“Looking as who should say—who’s afraid?”—H. C.

This is quite classical ; such was the idiom of Cicero.—J. B.

* This is using the conditional to express doubt, and proves an elegant refinement in the Cockney’s mind which deserves praise instead of censure. Had the Cockney lived in the days of Augustus, a section of the *elegantia latinæ* would have been devoted to the explanation and inculcation of this sense of the subjunctive mood.—J. B.

† Introduction to English Grammar, p. 65.

‡ Act IV. sc. 3.

Again, in Shakspeare's Julius Cæsar, Cassio says to Brutus :

————— "What *should* be in that Cæsar." *

Act I. sc. 2.

It is enough for me, Sir, to have adduced so many instances of the perversion of Grammar from the more enlightened world to support the parties whose cause I have undertaken, without the assistance of Shakspeare, whose example, though perhaps not his authority, is so exactly in point. We must recollect that Shakspeare cannot be allowed to have been a man of education, and, therefore, one is not to wonder that he should now and then drop a hasty, a vulgar, or an ungrammatical expression. It is believed he never revised his writings; but, if he did, he was as tenacious as Pontius Pilate of what "he had written;" for Ben Jonson assures us, on his own personal knowledge, that at least he never blotted out any thing.† It is to be lamented with Ben Jonson that he did not, for some passages cannot, for their indelicacies, be too severely reprobated. Let the warmest devotees of our bard deny this if they can, and burn me in effigy as an heretic. I give all just admiration to our great theatrical luminary; but there are spots in the Sun.

Notwithstanding the freedom I have here taken with Shakspeare, I wish it to be understood that I pay the utmost deference to those passages which contain the

* See also the Merry Wives of Windsor, Act V. sc. 5.—Anth. and Cleop. Act IV. sc. 3.—Tempest, Act I. sc. 2.

† "Discoveries."

established language of his time, which is easily to be distinguished from the transient and heedless vulgarisms which ever and anon drop from his pen. I have accordingly made use of his authority in all such cases wherein I have the sanction of eminent lexicographers.

The examples which have been produced, I dare say, you will think quite sufficient to be insisted upon. We will therefore proceed to other charges against the Cockneys.

NO. XI.

“SUMMONS’D” FOR SUMMON’D.

I did not put this term, Sir, into the catalogue of supposed vitiated words, because I have a high opinion of its rectitude; and, moreover, that, upon a close examination, we, and not the Cockneys, shall be found to transgress against the truth. A gentleman will tell you, “that he has been *summon’d* to serve upon a jury,” while a London tradesman, in a like case, will say “that he was *summons’d*.” We allow the word *summons* as a substantive, but not as a verb; for our language is, “I will *summon* him,” or “I will send him a *summons* to appear,” &c. The Cockney in the first instance would say, “*summons*’ him;” though in the latter he would speak as we do. I am perfectly sensible that it would be thought no small test of vulgarity were I to write or use *summons* as a verb in any mood or tense, though I am confident that I should be acquitted, when the

word shall have undergone a little investigation,—has been, as it were, viewed through a microscope, and when its origin shall appear. Dr. Johnson gives no example in favour of the Londoner, but allows *summon* to be the verb in every modification. Mr. Nares is of opinion, that what we call “a summons” is “one of the few instances of a *singular* substantive with a *plural* form.”* But let me throw in a word to support my allegation.

Writs in law processes for the most part take their names from the cardinal *verb* on which their force turns, and which, from the tenor of them, is generally in the conjunctive mood, as being grammatically required by the context.

The writs I point at are those that have their terminations in *as*: viz. *habeas, capias, fieri-facias, super-sedeas, distringas*, &c. These being formerly in Latin, and issuing in the King’s name, the proper officer was called upon in the second person of the singular number, (after a short preamble,) “quod habeas,” “quod capias,” &c. called in familiar technical language a *habeas*, a *capias*, &c.

Among writs of this sort, and with this termination, will be found one called, on the same account, a *sum-moneas*, which brings the matter in question nearer to our view. We talk of a writ of *summons* (by which we mean a *submoneas*), individually directed to each Member of the House of Commons. The case is vir-

* Elements of Orthoëpy, p. 316.

tually the same in other instances, as in juries by the authority of the sheriff, whose business it is to serve the writ of *summoneas* upon the party, who, when he speaks of it, ought to say, "that he was *summoneas'd* (or by abbreviation, *summons'd*) to appear in consequence of such writ of *summoneas*."

The Cockney sees the word in full, and we only in profile; for we throw out its leading feature (the letter *s*), which the other has preserved.

The two little words *sub pœnâ*, which only appear at the fag end of a writ, have had the honour to form both a substantive and a verb, for every body knows what a *sub pœnâ* is, if he has not been *sub-pœnaed*. In this word indeed, there is scarcely room for corruption, otherwise it would hardly have escaped.*

Among other strange verbs the following has arisen in vulgar language, viz. to *exchequer* a man, which is to institute a process against him, in the Court of *Exchequer*, for non-payment of a debt due to the King, and in some other cases.

This disquisition will carry me a step further, and lead me to controvert the propriety of calling the officer who delivers a summons the *summoner* (as he is termed by Shakspeare in *King Lear*),† as a false deduction, for he ought to be styled at large a *sum-*

* I need not say that the Latin verb "summono" was originally "sub-moneo." The fact seems to be, that we can more easily swallow the letter *b* in "*sub-moneas*," than in "*sub-pœna*," where, however, it seems to resolve into a duplicate of the letter *p*.

† Act III. sc. 2.

moneas-er, which might, with very little violence, be curtailed into *summonser*, thereby preserving the letter *s*, which binds down and ascertains the etymon.*

No. XII.

“A-DRY,” “A-HUNGRY,” “A-COLD,” &c.

These, Sir, are strong Londonisms, and extend southward of the metropolis. They are as justifiable as many other words with the like prefix, which are used every day; such as “*a-coming*,” “*a-going*,” “*a-walking*,” &c. In short, this little prepositive† has insinuated itself into a familiar acquaintance with all sorts of words, of various modifications, sometimes in one sense, and sometimes in another.

* The great antiquary wrote his name *Somner*. Others of the name write *Sumner*, which seems to come nearer to truth. Chaucer gives the official name *Sompnour*. The interposition of the letter *p* between the letters *m* and *n*, was anciently very common, as in *solempne* (our solemn), and *solempnely* (our solemnly), which are found in Chaucer; and where likewise you will meet with *dampne*, our word *damn* or *condemn*.

† There seems but little reason to doubt first that these phrases, *a-coming*, *a-going*, &c. were invented for the sake of euphony; but had any grammarian been asked the exact meaning of “*a*” in them, he would in all probability have decided that they meant, one coming, one going, &c.; and also “*an-hungred*,” seems to mean an hungry person. Again, in the words “*awake*,” “*arise*,” the charge of Cockneyism is very difficult to be sustained against them, and they have now almost displaced the shorter, and certainly less elegant words.—H. C.

It often preceeds verbs; as, "*a-bide*,"* "*a-rise*," "*a-wake*, &c. where it is plainly redundant, though in many instances it has a meaning. Thus it expresses *on* in such words as "*a-shore*," "*a-board*," "*a-foot*," "*a-horseback*," &c. The best writers of voyages will talk of "*a-shore*," and "*a-board*," though the worst writers of travels would not be hardy enough to say "*a-foot*," or "*a-horseback*." Dr. Wallis † thinks that the *a* in such cases has the force of *at*; but Bishop Lowth, with more probability, supposes it to imply *on*,‡ the sense of which, his Lordship says, "answers better to the intention of those expressions," and "that it is only a little disguised by familiar use, and quick pronounciation." § The Bishop is justified by the authority of Chaucer, who has written at length "*on hunting*," and "*on hawking*." ||

Chaucer sometimes uses this abbreviate for the preposition *at*; as where, instead of "*at night*," and "*at work*," he writes "*a-night*" and "*a-werke*." ¶ Shakspeare

* "*Abear*," for to bear, to tolerate, is a very common Cockneyism:

"I can't *a-bear* a pole,
Nor I a Polar bear!"

says a well-known Cockney bard.—J. S.

A-weary is a word introduced with great effect by Tennyson, in his poem, "*The moated Grange*."—J. S.

† *Grammatica Linguae Anglicanae*, p. 86.

‡ *O-clock* has also been derived from *on the clock* by some one or other.—J. B.

§ Introduction to English Grammar, p. 113.

|| See Mr. Tyrwhitt's Glossary, under the word *on*.

¶ See Chaucer, frequently.

sphere has also "*a-work*," for "*at work*." * It has often likewise the effect of *in*, as Shakspeare uses it, "*a-making*;" † and again, "*a-dying*." ‡ It sometimes also implies *to*, as in the phrase *much-a-do*, which Shakspeare has written at large, "*much to do*," § though the title of one of his plays is—"Much *a-do* about Nothing." ||

In some parts of the kingdom this participle, both anciently and modernly, has operated as the preposition *of*, particularly when prefixed to surnames, and denoting a local derivation, as "*John a-Gaunt*," "*Henry a-Walpol*," the first Grand Master of the Teutonic order. ¶ Not to mention the fictitious names of *John a-Nokes*, and *Tom a-Stiles*, let us above all remember our laborious friend "*Anthony a-Wood*."** Many

* *Troilus and Cressida*, Act V. sc. 11.

† *Macbeth*, Act III. sc. 4.

‡ *Richard II.* Act II. sc. 1.

§ *Othello*, Act IV. sc. 3.

|| To those common instances which have been given, and will occur, the following are rather singular :

A-high. *Richard III.* Act IV. sc. 4.

A-good (i. e. a great deal). *Two Gentlemen of Verona*, Act IV. sc. 4.

A-weary. *Romeo and Juliet*, *Macbeth*, and several other places in Shakspeare.

A-neuter. Fuller's Holy War. [May not these four last instances be cases in which *a* implies *one*, like those before mentioned?—H. C.]

A-dreamt. "I was a-dreamt," i. e. I dream'd. Old Plays, in "*The White Devil*," and "*The City Night-cap*."

¶ Fuller's Holy War, b. II. ch. 16.

** The names of *À-Court*, and *À-Becket* are instances in point.—H. C.

names of this sort are still known in Lancashire ; and Camden records several of his own time in Cheshire.* The adjunct in such cases answers to the French *de*, which used to be so respectable a prepositive in France, that the omission of it, where due, would, till lately at least, have given great offence.†

One word, Sir, by way of interlude. Such was the ridiculous attachment to long and high-sounding names and titles in Spain, that when an epidemical sickness raged in London, in the reign of Queen Elizabeth, the Spanish Ambassador ‡ (who I suppose enjoyed a sesquipedal name) was consigned for safety to the charge

* Remains, p. 104.

† “ Eh quoi—j'apprends que l'on critique
Le ‘ de ’ qui precede mon nom :
Etes vous de noblesse antique ?
Moi noble ?—oh, vraiment, Messieurs, non ;
Point d'antique echevalerie,
Je n'ai le brevet sur velin,
Je ne sais qu'aimer mon patrie,
Je suis vilain, et tres vilain.
Je suis vilain, vilain.”

De Berenger. H. C.

‡ All know the story of the Spaniard, who, having lost his way, knocked at the Frenchman's door, and asked for a night's lodging—“ Who's there ? ” said the sleepy householder, from under his counterpane, “ Don Tomas Fernando Lurice de la Torre de Medina Sidonia y Aguilar Nunez de Aleantara,” or something similar, answered the stranger. “ Oh,” said the Frenchman, “ you must find some other lodging, I have no room for such a party—only one bed to spare.” And burying himself in his bed clothes, he was instantly lost in sleep, nor could all the exertions of the gallant cavalier obtain another parley.—J. B.

of Sir John *Cutts*, at his seat in Cambridgeshire. The Don, upon the occasion, expressed some dissatisfaction, feeling himself disparaged at being placed with a person whose name was so *short*. An amnesty, however, was soon granted by the Spaniard; for my author says, "that what the Knight lacked in length of name, he made up in the largeness of his entertainment." *

To resume my subject. Thus, Sir, has this little affix "*a*" coalesced with almost every sort of word. It is observable that in Scripture we meet with *an* in one of its situations, viz. "*an-hungered*," a turn which it seems to have taken to avoid an *hiatus*; a matter which would not have offended the ear of a Cockney, who has usually learned his language merely by hearsay, like a parrot. †

This letter "*a*" is not, however, the only redundancy of the kind that adhered to our language in the days of our forefathers; for the letter "*i*" is found to have been anciently still more closely connected with it in numberless instances. Thus you have in Fairfax's Translation of Tasso's Jerusalem, "*ibore, ibuilt, ibrought*," &c. where the letter "*i*" is, according to modern language, perfectly exuberant. ‡ The still more antique affix of the same sound was the letter

* Fuller's Worthies, Cambridgeshire.

† *Anhunger'd* is to be found in the translation of Lazerillo de Tormes, 12mo. 1653, sign. G. 4, b. Shakspeare has *a-hungry*; Macbeth, II. sc. 1.

‡ In the reign of Queen Elizabeth.

“*y*,” * of which you will find various examples in Spenser, an imitator of Chaucer (as has been formerly observed), and no doubt to conform to the model of his prototype, where, in Mr. Tyrwhitt’s glossary, I find more than fifty words, chiefly participles passive, with this prepositive.† The result of this business, as to what relates to the letters *i* and *y*, as excrescences in our language, will, I apprehend, refer us to the Danish branch of it, in which, if it be not a redundancy, it appears to operate toward the formation of such adverbs as with us end in “*ly* :” thus, “*i-blind*” means “*blindly*,” and “*i-smug*” means “*secretly*,” &c.‡

To revert to the prefix “*a*,” to which we have given every possible chance of obtaining a meaning. I am, however, afraid it will turn out in most cases to be an Anglo-Saxon superfluous *nothing*: but be so kind as to remember that, at the same time, it is a *nothing* of high descent; for Bailey, in his Dictionary, calls it a redundant inseparable preposition, adduced from the Saxon, and gives some of the cases above cited in proof of his assertion. Dr. Skinner, in his Etymologicon, and Dr. Littleton, in his Dictionary, both speak to its antiquity, which is all that I am to evince, whether it ever had any actual meaning or not. Mr. Somner is

* Which is merely a modernization of the Anglo-Saxon *ge*, still preserved in the German.—H. C.

† See also the Glossary to Gawin Douglas’s *Virgil*; and to Hearne’s *Robert of Gloucester*.

‡ I chose to exemplify by this last word, because it explains our verb to *smuggle*, and our substantive a *smuggler*.

a witness both to its *ancientry* and its *insignificance* (the former of which only interests my clients), when he calls it an idle, unmeaning initial of many Anglo-Saxon words, “*augmentum otiosum*,” which the English, in process of time, have cut off by their frequent use of the figure in rhetoric called *aphæresis*.* To shew, however, what rank this little expletive held formerly, Mr. Somner adds, that six hundred of our English words, adduced from the Anglo-Saxon, have thus suffered decapitation; for, after exemplifying three of them, he subjoins, “*et alia sexcenta*.”† Dr. Meric Casaubon tells us that the Saxons derived this particle from the Greek, which is confirmed by Henry Stephens in his *Thesaurus*, and others.

Dr. Casaubon‡ adds, that not a few Latin words had it perhaps by the same channel. And thus you see, Sir, that this little busy adjunct seems to have crept into several languages with very slender pretensions to a meaning; and Boyer, in his French dictionary, suggests that it is so volatile that it cannot be “brought under any particular rule.”

It would, therefore, be a laborious chace for a German Grammarian of the sixteenth century to hunt this particle through all its turnings and windows. Well then may I give up the scent, and plod no longer upon it. But let me not forget the corollary; which is, that

* *Dictionarium Saxonicum-Latino-Anglicum*, in principio.

† *Idem*, in eodem loco.

‡ *De Lingua Anglicâ vetere, sive Saxonica*, p. 235.

hence it is evident the Cockney is guiltless of making the addition, and has only piously preserved the remains of his ancestors, which the rest of his country would willingly and mercilessly suffer to perish.

No. XIII.

HIS-SELF FOR HIMSELF.

THEIR-SELVES FOR THEMSELVES, &c.

A courtier will say, "Let him do it *himself*;" but the Cockney has it, "Let him do it *his-self*." Here the latter comes nearest to the truth, though both he and the courtier are wrong; for the grammatical construction should be*—"Let *he* do it *his-self*;" or, by a transposition of words, better and more energetically arranged, "Let *he his-self* do it."† It must be allowed that the Londoner does not use this compounded pronoun in the mode before us from any degree of conviction: he has fortunately stumbled upon a part of the truth, which the courtier has overleaped. But throwing aside the correct phraseology, and confining ourselves to the received mode, let me observe how incongruous our combined pronoun appears in this situation. Of these double personal pronouns, as I may call them, the nominative in the singular number is *my-self*, and not *me-self*; and in the second person it

* Certainly not; *let* governs an accusative.—J. B.

† No: see Review in *British Critic*, given in the Preface.

is *thy*-self, and not *thee*-self. Why then shall the accusative in the third person (viz. *him*-self) be received in the polite world, and by both the universities, into the place of the nominative "*his*-self?" It is the same with us in the plural number; for we very conveniently make the word "*themselves* serve our purpose, both in the nominative and in the accusative; while, on the other hand, the Cockney is right in his plural nominative "*their*-selves," and only errs when he uses the same word for the accusative.*

Dr. Johnson unguardedly, but very obligingly for me, admits "*his*-self" to have been *anciently* (though he goes but a very little way back for his authority) the nominative case of this double pronoun, and quotes the words of Algernon Sidney—"Every of us, each for *his*-self."† Time will not subvert a real nominative case, however incongruously it may be abused; and I wonder that Dr. Johnson should doubt for a moment, and (as his word *anciently* implies) ever suppose otherwise.

Dr. Wallis, who published his grammatical work in 1653, lays the charge of vulgarity upon the *Courtier*,

* *His*-self, inasmuch as self is an independent substantive, is the most etymologically correct; but it seems to have been doubly declined like the Latin words *res-publica*, *jus jurandum*, and at last the accusative alone remained, the rest having become obsolete.—H. C.

Thus too, *se ipsum*.—J. B.

† This is no nominative at all. How could Johnson be guilty of so great a sin against grammar! The preposition *FOR* requires and obtains an objective.—J. B.

and acquits the Cockney : “Fateor tamen,” says he, “*himself et themselves* vulgò dici pro *his-self et their-selves*.” *

Now, Sir, this matter might, upon the whole, be brought to a very easy compromise, if the Cockney would but adopt the Courtier’s “*them-selves*” for his accusative, and the Courtier would condescend to accept the Cockney’s accusative “*their-selves*,” instead of his own nominative “*them-selves*.”

The like exchange would as easily reconcile them in their uses of the singular number ; for let the Courtier, instead of saying “He came *himself*,” use the Cockney’s expression “He came *his-self* ;” and on the other hand, in the place of “He hurt *his-self*,” † let the Cockney say (with the Courtier) “He hurt *himself* ;” ‡ and all would be well, according to the present acceptation of these phrases, and these jarring interests be happily accommodated ; but I am afraid that the obstinate and deep-rooted principles of education on one hand, and of habit on the other, must forbid the exchange.

I am sensible that it is accounted elegant and energetic language to use “*him-self*” nominatively, when

* Grammatica Linguae Anglicanae, edit. 1765, 8vo. p. 101.

† “Mr. Pegge little imagines that *self* is a substantive.”—John Horne Tooke’s MS. Note.

‡ Why ? would Mr. Pegge have had the Cockney who might have fallen down and hurt his leg, tell his doctor that he was afeard as how he had hurt *him* leg ? no, he hurt *his* leg, and in so doing he hurt himself. The Negro would really say, *him* hurt *him* leg, but nobody ever attempted to defend the Negro dialect.—H. C.

intended to enforce personality, as in the following two examples :

“ *Himself* hasted also to go out.”*

“ *Himself* an army.”†

No one, I believe, will be hardy enough to vindicate this as grammar;‡ but it is allowed in all arts to break through the trammels of rule to produce great effects.

Give me leave further to trouble you with the opinion of Bishop Lowth in favour of the Cockney, and in corroboration of what you have heard from Dr. Wallis, with which his Lordship entirely accords, in condemning the language of the Courtier, by observing that, “ *himself* and *themselves* seem to be used in the nominative case by *corruption*, instead of *his-self* and *their-selves*.” § The Bishop then cites Algernon Sidney for the truth (though not as ancient authority) in the very passage given by Dr. Johnson ; to which his Lordship adds “ *theirselves* ” in the same situation from a statute of the second and third years of King Edward VI. ch. 21.||

A very late writer (Mr. Edward Rowe Mores) has, however, been so studiously accurate as to adopt *his-*

* 2 Chron. xxvi. 20.

† Milton's Samson Agonistes, ver. 346. It will be found also in Par. Lost, b. IV. 397.—b. VIII. 251.—b. XII. 228.

‡ “ Oh ! yes. I will do it.”—J. H. Tooke's MS. Note.

§ Introduction to English Grammar, p. 54.

|| “ That they would willingly and of *theirselves* endeavour,” &c.—
H. C.

self and *their*-selves for the plural nominatives respectively.* Though I am conscious of this correctness in point of grammar as to the use of these compound pronouns, I cannot persuade myself that they ought at this time to take place, as such an adoption would be going against the stream of the present received practice. Nay, the eye revolts at seeing them upon paper, as much as the ear does in hearing them ; for they betray a fastidiousness in writers, as much as a want of knowledge of the world in *speakers*. Such is the effect of established error ; and as to the Cockney, he is only some centuries behind the fashion.

Thus much, Sir, for the first syllable of these expanded pronouns possessive ; but a word or two may also be said on the second syllable of some of them.

Lord Coke (Inst. II. p. 2,) tells us, that King John introduced the plural *nos* and *noster* into his grants, confirmations, &c. (or as some writer has quaintly observed, thus found out the art of multiplying himself) ; whereas all his predecessors were humbly contented with *ego* and *meus*.† Thus these instruments then ran most pom-

* See his Dissertation upon English Typographical Founders and Foundries, pp. 85, 87. London, 1778.

† In most modern languages of Europe, the second person singular both of nouns and verbs is virtually discarded, and the second person plural takes its place. In the Latin languages, the French, Italian, Spanish, and Portuguese, this change is complete. In those of Teutonic origin, the second person is used *in poetry* in the singular, when addressing a single person, and also in addresses to the Deity. In prose the second person plural prevails. Thus a French prayer would run—

pously—*Nos, Nobis, Noster, Nostri*, &c. ; when, at the close of them, King John so far forgot his dignity (or his

“ Oh, Dieu, *vous qui êtes*,” &c. while this in English would be almost blasphemy ; the idea which has occasioned this variation is worth investigating. Very early it became customary to address persons of distinction in the second person plural ; and, as distinctions become less distinguishable, and every body considered himself sufficiently distinguished to require some degree of ceremony, so every person was addressed, at least in England, not thou, but you, just as the ancient and once honourable title of esquire is now given to all mankind, and a linendraper’s shopman thinks himself insulted if his washerwoman do not address him, “ Peter Yardstick, Esq.” when she writes a note to ask his esquireship to pay her bill of four and three-pence. Now, in Germany, *this* species of distinction is made not quite so common, while that arising from plurality is, as here, given to all ; but the German goes a step further, for he never thinks of addressing a gentleman as *you*. How do *you* do, would be utterly incomprehensible to his ceremonious mind :—no—he says, “ How do *they* do ? Will *they* do me the honour to take a glass of wine ? ” For this he has not the slightest excuse ; it is causeless and meaningless adulation. The Italian, who politely asks you, “ How does *she* do ? ” Come sta ella ? meaning thereby, your most gentlemanlike self, understands by ella, the word *vosignoria*, or *eccellenza*, as the case may be. The German has no other idea than first to multiply the person addressed, and then to represent him as too sublime to be addressed directly at all. The French, Italian, and German, all, however, agree in using the second person singular among intimate friends, as a mode of affectionate familiarity, while the English only admits it in devotion and in poetry ; this custom is adopted *simplicitatis gratiâ*. Just in accordance with this practice is the mode of addressing a royal duke : other dukes are addressed, “ My Lord Duke.” Titles gradually increase in splendour up to that point, but the next step brings us to royalty, and here, by a piece of most elegant flattery, the person is supposed too inherently illustrious to need the magnificence of titles, and is simply addressed, Sir.—H. C.

The Portuguese term of intimacy is *TU*. In Suffolk the common people, when wishing to be very deferential, address you by your name in

clerkship), that the monarch let himself down from a body corporate to a paltry individual,—from the pinnacle of regal sublimity to the plebeian bathos,—by “*Teste ME-ipso* ;” or, in plain English, “*I by myself I.*” *

Take this by the way ; and let us proceed to such instruments of the present time, and observe whether, at the first view, the regal style in English has restored the dignity of the monarch.

They begin with *we*, and proceed to *us*, and *our*, &c. and seem to fall off by the termination of, “*Witness our-self.*” Would you not rather have expected that the attestation should have run “*Witness ourselves ?*” †

But here we must pause a little, and not decide too rashly. You will perhaps satisfy yourself that the plurality is conveyed by the term *our* : but let me ask a free question. If a King should say, “*We* will ride this morning, bring *us* *OUR* boot and *OUR* spur :”—will this pronoun “*our*” pluralise the boot and the spur,

the *third* person singular, or speak of you to yourself in the third person. I was a good deal astonished when I first heard a servant say to me, “*If Mr. B. is not going to eat this himself, I should be very glad to have it ;*” and, “*I put away the things, (of which this book was one,) for I thought if any one but Mr. B. were to come in, it would look so untidy like.*”—J. B.

* Rymer’s *Fœdera*, passim.

† No ! ourselves implies a plurality of persons, whereas *ourself* is not only strictly regal in its exclusiveness, but it also expresses corporate power lodged in a single individual ; it says, in fact, “*L’Etat ! c’est moi !*”—H. C.

and make a *pair* of royal boots and spurs? No: In this case I am afraid the King must ride (like a butcher) with only one spur, upon Hudibrastic principles,

“That if he spurr’d one half o’ th’ horse,” &c.

We must therefore look into the old Saxon-English for this seeming inconsistency of style. You will then be apt to conceive that there must be something mysterious couched in the word *self*; and so there is; for the Saxon grammarians tell us, that *sylf* (now *self*) in the singular forms its plural by the simple addition of the letter *e*, with a very feeble accent, viz. *sylfé*. This last vowel in process of time appears to have evaporated, and to have carried its accent with it; after which, our word *self* became both singular and plural, determinable only, as to number, by the accompanying pronoun. In this situation, therefore, when a subject used the double pronoun possessive *my-SELF*, the King might say *our-SELF* without any violence to the then constitutional and established laws of grammar.

It would be extremely difficult to ascertain when this revolution began to take place; * but to shew you that it is not visionary matter, I produce the authority of Robert of Gloucester, who uses *hem-SELF*, which means *them-SELF*, in his Chronicle (edited by Thomas Hearne) repeatedly.† Robert of Gloucester is allowed

* “Never.” J. H. Tooke’s MS. Note.

† *Hem* is good Saxon; and our abbreviation *’em* for *them* is the original *hem*, reckoning the *h* as nothing, or a mere aspirate. See the Glossary to vol. III. of “The Reliques of Ancient English Poetry,” 4th edition, 1794.

to have lived in the reign of Hen. III. who died A. D. 1272. From that time at the least (possibly for some centuries) this compound obtained, till *self* was supplanted by *selves*. Mr. Tyrwhitt has pointed it out in Chaucer, who died A. D. 1400. After this, I discover it in great perfection (viz. *them-self*) in Sir John Fortescue's "Treatise on Absolute and Limited Monarchy," written in the time of Henry VI. (between the years 1422 and 1461), published by Sir John Fortescue-Aland.* We can still trace it a little further; for Bishop Fisher uses *our-SELF* (the very word in question) plurally in his "Sermon, preached at the Month's Mind of Margaret Countess of Richmond and Derby," who died (in the reign of Henry VIII.) 1512.† Lower than this period I will not affect to pursue the word in question. What I have here given has occurred from looking into the story-books which I have quoted; and I dare say that you would not wish me to ransack them further in search of one little half-word, but will rest not only satisfied, but fully convinced, with what I have thus loyally laboured to establish.‡

Having thus vindicated *our present royal attestations*,

* See 8vo. p. 13, 1719, second edition.

† Printed originally by Wynkin de Worde, and reprinted verbatim by Rev. Thomas Baker, B.D. 1708. For the authority, see p. 31. "Let us . . . herein rejoyce *our-SELF*."

‡ The approach of our present plural *selves* may be discerned in the last century; for "them-selves" occurs twice in a letter from the Earl of Salisbury to the Earl of Shrewsbury, dated 1607. Mr. Lodge's Illustrations of English History, vol. III. p. 326.

allow me to dissent (with all due deference to regal dignity) from the long-established royal *signatures*, which consist of an heterogeneous mixture of an English Christian name followed by a Latin initial.

When our Sovereigns began to write legibly, something expressive of regality was generally thought proper to be added to the Christian name. Thus King Richard III. writes boldly in Latin "Ricardus Rex." The two Henrys who succeeded did little more than make their marks, though King Henry VIII. occasionally affected something more. Edward VI. wrote simply and majestically "Edward." His successor wrote "Mary the Quene," to denote emphatically that she was the monarch, and that *Philip* was only a king consort.*

In these instances we have either plain Latin or plain English; after which comes the *learned* Queen Elizabeth, who did not write either the one or the other: not "*Elizabetha Regina*" like King Richard

* Perfectly needless so far as Philip was concerned—for he, as King of Spain, never signed his name at all. The Spanish monarch is far too magnificent a person to write his name; he invariably subscribes all royal edicts, "Yo el Rey,"—I the King. And her present Most Catholic Majesty probably writes, "Yo la Reyna,"—I the Queen.

—H. C.

The most absurd case of Spanish magnificence with which I am acquainted is this; a queen of Spain, I forget which, happened to pass through a city famous for the manufacture of silk stockings—the loyal inhabitants offered their sovereign some select specimens of their productions; they were, however, indignantly refused, and the astonished burghers were informed that the Queen of Spain had *no legs*.—J. B.

III.)—nor “*Elizabeth*” only (as her brother Edward VI. wrote)—nor “*Elizabeth the Quene*” (like her sister Queen Mary), but “*Elizabeth R.*” which is a glaring hybridous mixture of English and Latin.

One is rather surprised that the pedantic King James I. did not write *Jacobus*, but he aped Queen Elizabeth; and this signature has prevailed inclusively to the reign of his present Majesty—whom God preserve !* That they are absurdities cannot well be disallowed, but they now have prescription on their side.

No. XIV.

OURN, YOURN, HERN, HISN, &c.

Here, Sir, it may be necessary to keep a little on our guard, for it is natural enough to suppose that *ourn*, *yourn*, *hern*, *hisn*, &c. are mere contractions of *our-own*, *your-own*, *her-own*, *his-own*, &c.; but, even if it were so, what constitutes the crime? I answer, nothing but the supposed contraction, whereby a small portion of

* For these signatures see a fac-simile of each, from King John (with some early omissions), till the accession of King George III. in the *Antiquarian Repertory*, vol. II. between pp. 56 and 57. The handwriting of the late Sultan Mahmoud is said to have been the most beautiful in his dominions. In the flourishes of his signature he contrived to introduce all his hyperbolic titles—Brother of the Sun and Moon, Disposer of all Earthly Crowns, &c.—H. C.

The signatures of Napoleon, which have been lately (1843) published, would be very apt illustrations here.—J. S.

each word is lopped off in the fluency of speech by the Londoner, for dispatch of business.

Were the Londoner pleading for himself, he would take it for granted, and urge, that *mine* and *thine* being supposed consolidations of *my-own* and *thy-own*, it would be a hardship upon other pronouns possessive that they should not have a similar termination. He would argue further, that it is stronger and more emphatical to say *our-own* (or, by compression, *ourn*) than *ours*; and so of *yours*, where the final letter *s*, he will tell you, is not warranted, while the letter *n* in the same situation seems to have great and legal pretensions.

Dr. Wallis observes, that some people say *our'n*, *your'n*, *her'n*, and *his'n*, instead of *ours*, *yours*, *hers*, and *his*; but that nobody would write such barbarous language.* I will agree that no accurate speaker would hazard such words in conversation, and that no good writer would venture to give you these Londonisms under his hand, though I make no doubt but that many a Cockney of the last century, who used them in colloquial language, would not have hesitated at transplanting them into writing.

Allow me to dip into the next preceding century, and I will produce you an instance in the reign of Queen Elizabeth, not from the pen of a good writer,

* “ Nonnulli etiam *her'n*, *our'n*, *your'n*, *his'n*, dicunt pro *hers*, *ours*, *yours*, *his*; sed barbarè: nec quisquam (credo) sic scribere solet.”—Gram. Ling. Anglic. p. 98.

but from one who affected scholar-like accomplishments.*

A Courtier may say, "that is *our-own affair*," or "*your-own affair*;" but he must not say, "that is *ourn affair*," or "*yourn affair*," for the world!† On the other hand, the Cockney considers such words as *our-own* and *your-own*, as pronouns possessive, a little too much expanded, and therefore thinks it proper to curtail them, and compress them into the words *ourn* and *yourn* (or bottle them up in smaller quantities), for common and daily use.

Hence, Sir, you may possibly be induced to believe that the Cockney's arguments are conclusive. I will allow them to be, *primâ facie*, very plausible, though I do not conceive that they reach the truth, which will perhaps terminate more in his favour on a deeper research. Dr. Wallis has very cruelly lumped these four words, *ourn*, *yourn*, *hern*, and *hishn*, together (under a general stigma of barbarisms), without having

* In the year 1575, Master R. Laneham, who seems to have been a Keeper of the Council Chamber, and a travelled man (though perhaps by birth and breeding a Cockney), writes to his friend Master Humphrey Martin, a mercer, an account of Queen Elizabeth's reception and entertainment at Kenilworth Castle, wherein he describes some person, who, after praying for her Majesty's perpetual felicity, finishes with the humblest subjection both of "*him* and *hizzen*."

See the *Progresses of Queen Elizabeth*, published by Mr. Nichols (in 4to.), vol. I. sub anno 1575, p. 14.

† Neither would the Cockney; he would say, "It ai'nt no affair of *yourn*, if this here language of *ourn* ai'nt percisely as good as it mought be; but as to that there accusation of Mr. Pegge, the blunder is *hishn*."

—H. C.

considered anyone of them, and has therefore made it our province to do it, and we will proceed to examine them.

The collateral pronouns possessive “*mine*” and “*thine*” are simply and decidedly Saxon, without the least force of original combination, or subsequent contraction.

Ourn and *yourn* are also actual Saxon pronouns possessive; for the Saxon *ure* (our) in the nominative case has for its accusative *urne*; and the Saxon pronoun *eower* (your) gives in the accusative *eowerne*; and nothing is necessary to warrant the use of them but a mutation of case. Whether *urne* be a dissyllable, and *eowerne* a trisyllable, matters not; because, by removing the final *e* (a letter of no weight in that situation), these Saxon words must ultimately terminate in the letter *n*, a circumstance which would soon be brought about by rapid pronunciation.

To these, as if all possessive pronouns were bound to have the same finish, the Saxon *hire* (her) has, by the Cockneys, been made to assimilate, by becoming *hern*; while *his* seems to have been gallantly lengthened to *hisn* in compliment to it.

The old Saxon terminations of *ourn* and *yourn* (though scouted by the Court) ought not to bring down any criminality on the Cockneys, if they choose to retain them; notwithstanding that they may have obligingly fabricated the corresponding words *hern* and *hisn*, for the sake of uniformity.*

* Add to these, that, instead of *whose*, they say *whosn*, which is not so observable, as occurring less frequently.

Bishop Lowth urges something, not against the Cockney, but in favour of *us* (and what I may call the *old moderns*), where he observes that the letter *s* (instead of the letter *n*) has been added to the words *our* and *your*, in compliment to our maigre capacities, to give them the characteristic designations of the genitive case, and in conformity to terminations more lately adopted.*

One would think that when the Saxon pronouns possessive *ourn* and *yourn* went out of use to give way to *ours* and *yours*, the final letter *n* had become offensive to the ear, grown unfashionable, and that some antipathy prevailed against it; because, while *ourn* and *yourn* flourished as pronouns, the auxiliary verbs *are* and *were* had the terminations of *aron* and *wæron*, the final letter of both which is found to have been preserved in some old writers; for we meet with *arn* for *are* and *weren* for *were*, in the selection from Hoccleve's Poems, published 1796; † and also in Chaucer. ‡

This termination in *an* was not, however, confined peculiarly to these auxiliary verbs; for we are told in the Supplement to the Variorum Edition of Shakspeare, published 1780, in the Appendix to the second volume, p. 722, (by a very learned commentator,) that our ancestors had this plural number in some § of their tenses,

* Introduction to English Grammar, p. 51.

† By George Mason, Esq. 4to. 1796.

‡ See Mr. Tyrwhitt's Glossary.

§ "In all."—J. H. Tooke's MS. Note.

which is now lost out of the language ; and the example there given is,

Singular.

I escape,

Thou escapest,

He escapeth,

Plural.

We escapen,

Ye escapen,

They escapen.

It is true that these plural terminations are out of general use ; but it is not true that they are absolutely lost ; for, on the other hand, they still exist very forcibly and audibly in the counties bordering on the North of England ; and in *Derbyshire* you may daily hear them among the common people, if you have an opportunity of listening to their conversation. For instance, in a vestry, a churchwarden will ask,

“ Q. What say-*en* ye all to this affair ?

A. Why we tell-*en* them, that we think-*en* otherwise ; and that they talk-*en* nonsense.”

This was the language of Chaucer, who, in the revocation of some of his works, uses the plural verbs red-*en* and thank-*en*.*

Again, what was anciently a plural termination (though it has actually vanished as such) is now wholly confined to the singular number. I mean the Saxon verbs whose plurals formerly ended in *iath*, which in process of time were reduced to *yth* and *eth*. The motto of William of Wykeham is in every one’s mouth, viz.

* See Hearne’s edition of Robert of Gloucester, vol. II. in the Appendix, p. 602.

“ They *han*,” which you may read in Chaucer, and hear in Yorkshire and Derbyshire, is a contraction, *hav-en*.

“Manners makyth man,”* and its incongruity with present Grammar carries with it a striking peculiarity to superficial observers.† He was a contemporary with Chaucer in the reign of King Edward III. and it was the known language of the time.‡ But what havoc would this plural termination make in the Grammar of the reign of King George III. were a newspaper to tell us “that the King and Queen goeth to Windsor to-day, and that all the princesses followeth to-morrow!”

It is rather difficult in our language to express the genitive plural in some cases where we speak possessively, without a circumlocution. Take this example: “The reason of these gentlemen’s going to Oxford

* Dr. C. Manners Sutton, late Archbishop of Canterbury, was addressed by a rude fellow who claimed relationship with him on the ground that his name was Sutton. “I am afraid,” said the Archbishop, “that I cannot indulge the idea of being related to you, for my name is MANNERS Sutton; now it seems you want the *Manners*!” Another story is told of Manners, the first Earl of Rutland, who supposing that Sir Thomas More was elevated with his dignities, said to him, “Honores mutant *Mores*.” “No,” replied Sir Thomas, “but honours do change *Manners*.”—H. C.

A story is told of another Manners, who dwelt in the West Country; being in a coffee-room, he heard a person, on concluding a hearty dinner, exclaim, “Well, I suppose I must leave that for manners.” Upon which the individual in question indignantly expressed his ability and determination to pay for himself.—J. B.

† We find it in Shakspeare. “Need and oppression starv^{eth} in thine eyes.” *Romeo and Juliet*, Act V. sc. I.

Commentators allow this to be ancient concord. See the notes on the song in *Cymbeline*.

‡ Doth, *i. e.* do ye, is found in the *Wife of Bath’s Tale*.—Tyrwhitt’s Glossary.—“Add, every where else.”—J. H. Tooke’s MS. Note.

was." *Going to Oxford* is a sort of aggregate substantive or participle;* but what has the 's, an abbreviate of *his*, to do with numbers? Now Roger Ascham has it, "The reason of it, &c. *their going*, &c." This is as correct as our Grammar will allow; but we must here either leave the expression bald, or say, "The reason why these gentlemen went to Oxford, was in order to," &c.

But to revert to the subject, viz. *ourn*,† *yourn*, &c.; and as we have established the two *first* of the four words at the head of this article to have been originally Saxon, let us give some praise to the ingenuity of the Cockneys for engrafting the two *last* upon them. Thus, then, as things are equal, and as we shall no doubt choose to adhere to the present form of such words, let us bring it to a compromise; and while *we* have it *our* way, permit *them* (to use a word which I think they have not so fully adopted) to have it *theirn* way.‡

* No! going is here used as a substantive in the place of the word *journey*; and as we should allow the phrase, "the reason of *my* going to Oxford," so we must by the same rule allow the phrase, "the reason of *their* going," and consequently, "the reason of these gentlemen's going"—H. C.

† "*Ourn*, &c. the Genitive."—J. H. Tooke. [*n* and *s* are both Teutonic genitives. Why is there such an analogy in many languages between the genitive and the plural?—in Greek, in Latin, in English, and German, it is so. What is the cause of this?—J. B.]

‡ They would never say *theirn* way, nor *ourn* way, nor *yourn* way, nor even *hisn* or *hern* way, but would use *hisn*, *hern*, *ourn*, *yourn*, and *theirn*, (for this is a legitimate cockneyism) strictly as possessive pronouns, i. e. in the places, and in those only, where the scholar says *his*, *hers*, *ours*, *yours*, *theirs*.—H. C.

No. XV.

THIS HERE. THAT THERE.

FOR TO. FOR WHY. BECAUSE WHY.

HOW. AS HOW.

IF SO BE AS HOW. AND SO.

You have often, no doubt, Sir, heard luxuriant orators in Parliament talking *about it* and *about it*, without your being able to understand the jet of the argument. Let me then introduce to you a true mercantile Cockney in the House of Commons ; one who has regularly risen, from sweeping the shop and snoring under the counter, to ride in his coach, and doze in St. Stephen's Chapel, and who affects no language but such as, he would tell you, his father *learnt* him ; he would shew a sovereign disdain of rhetoric and elocution, and give his own reasons in his own words thus :

On a motion to adjourn, in order to get rid of the question, Mr.———, Member for Horslydown, said, “ I rise, Mr. Speaker, to say a word on the motion now *afore* the House, and *that there* is *this here*. The point is, *shall us* adjourn, or *shall us* not ? Now, Sir, I never *know'd* no good that ever *com'd* from hasty decisions, and therefore I shall support the motion, but upon a different ground from that on which the honourable gentleman stood when he made it. I would first *av* the honourable gentleman, whether, if he

had not *see'd* that his question *mought* have been lost, he would have *went* so far as to have moved the adjournment: but that is *his'n affair*,* and I shall *wote* for it, and *because why*? Delays are not always so dangerous to the good of the community as the honourable gentleman may think. When I shall be *ax'd* by my constituents what *went with* such a question? can I, without blushing, say, it was lost for want of due consideration; therefore, Sir, I *wote* that we adjourn; and it being now early in the day, and none of us perhaps either *a'dry* or *a'hungry*, we shall thereby have an opportunity of *fetching a walk* for a few while, and each may consider with *his-self* on the main question, and how far it is attended with profit or loss to his country."

With such simplicity and honesty would the plain cit, not discerning the insidious intent of the motion, reason in his native language, without attempting to deviate into more modern paths of speech, where he might lose his way.

This is language at which the Parliament would stare, and groan, and shuffle; but this is the language I am going to defend, and hope your patience, if it is not gone already, will support me with a *Hear! Hear!*

Several of these are perfect *gallicisms*, of which we have numbers in our language which pass unnoticed. The two first are the "*ce-ci*," and the "*ce-la*," of the

* No! the Cockney in question would say, "*that is an affair of hisn*," but not "*hisn affair*."—H. C.

French,* in the most unquestionable shape; but are not to be imputed to the Cockney even as peculiarities, much less as downright criminal redundances, for this mode of expression is very common among well-bred gentlemen on the Southern coast, where it passes muster at this day, without being accounted a vulgarity. The use of it by the inhabitants of those parts of the kingdom (both gentle and simple) proves it to have been legally imported from France, and conveyed to *London*, however vehemently it may be decried by the Court as a contraband expression. These little inoffensive adjuncts (*viz. here and there*), when combined with *this* and *that*, are intended, both in the French and English, to carry with them force and energy, and to preclude all misapprehension and confusion, although the Academy of *Belles Lettres* at the Court holds them in so great abhorrence. But, Sir, let us transpose the words, and we shall find that all this supposed barbarism arises from habit, for the following three words differ in nothing but in their situation in phrase; for example—between “that *there* gentleman” and “that gentleman *there*.”

Suppose we then that I am telling you a piece of interesting news which I have just heard from a friend not yet out of sight, and that you ask me from whom I had my intelligence? I may answer, with unim-

* In Portuguese a similar mode of expression obtains amongst the lower orders. It is also admitted colloquially as a sort of half slang to give force and drollery to a story or witticism.—J. B.

peachable purity of diction, “from that gentleman *there*” (pointing to him); but it would be uncourtly in the extreme to have said, “from that *there* gentleman.” *Here* and *there* relate expletively in general to circumstances of place and the situation of the moment; but the Londoner has a similar word, which refers to time, and which takes the force of a noun substantive. Thus, if you ask a mechanic *when* he will come to take your instructions about a matter which you have in contemplation, his answer will be, “Any *when* you please, Sir.”* Shakspeare has something very like this use of the word *when*, and which he applies to place, in the terms *here* and *where*, in the speech of the King of France to Cordelia :

“Thou lovest *here* a better *where* to find.”

King Lear, Act I. Sc. 1.

Dr. Johnson observes on this passage,† that the words *here* and *where* have, in this situation, the power of nouns.

“*For to*,” the third of these expressions, so much used by the Londoners, is another *gallicism*, by which they usually strengthen their infinitives by adding the expletive *for*, which is neither more nor less than the French *pour*; as what is “*pour voir*” and “*pour faire*,” but “for to see” and “for to do?” By the way, the Italian *per* has the same import.‡

* Bishop Ridley, in his Letters, uses the word *other where* for elsewhere.—H. C.

† Variorum Edition, 1778.

‡ No! *pour* is not a redundancy, nor does either the French or

This redundancy in our language is of no modern date; neither is it imputable to the Cockney; for Mr. Tyrwhitt says, it is a Saxon preposition, corresponding with the Latin *pro*, and the French *pour*; and adds, that it [is frequently prefixed by Chaucer to verbs in the infinitive mood, in the *French* manner, of which he gives various examples.*

For other instances of more modern date, you will find, "*for to* supply," and "*for to* prevent," in Shakspeare; and other writers of his time abound with similar phrases. In the Translation of the Psalms,† it is said that God "rained down manna upon them, *for to* eat."‡ The laugh would be against me were I to cite the authority of Sternhold, in the 133d Psalm—"And joyful *for to* see;" but it has been shewn to be the language of his day; neither were he or his coadjutors men devoid of learning and abilities. As *versifiers* (for I do not call them *poets*) I agree with Dr. Fuller,

Italian infinitive imply the "to;" "*voir* and *vedere*" signify simply "see;" *pour voir*, *per vedere*, to see: thus *pour* ought not to be rendered *for* if "*voir*" is to be translated "to see," but "in order;" "*pour quoi venez vous*," for what or to what purpose, in order to what, do you come? "*pour voir*" in order to see.—H. C.

The French garçon is keenly alive to the value of the particle *pour*, in his "*pour boire*."—J. S.

* Glossary to Chaucer, in voce.

† Psalm lxxviii. 25.

‡ Some derive the English *to* from the Greek *το*, and we may then defend the expression as being something like the Greek *εις το* with an infinitive. In the case cited from the Psalms, *for*, though inelegant, is not redundant. In many cases the *for* is not expletive, though rejected by modern narrators.—J. B.

that their piety inclined them to become poetasters, and that they had drunk more of the waters of the river Jordan than of Helicon. Milton *metrified* some of the Psalms, but did not succeed much better than his predecessors, Sternhold, Hopkins, &c. in point of melody.

Dr. Johnson has decided* upon all Milton's attempts in small poetry in his "Table-talk;" where, speaking of his Sonnets, he says, "Milton was a genius that could cut a colossus from a rock, but could not carve heads upon cherry-stones."

But let us hear Dr. Johnson, whose business it was (as a lexicographer) to search into such minutiae; and he tells us, that "*for to*," before a verb in the infinitive mood, whereby the intention is denoted, was very common two centuries ago, and cites more recently Lord Bacon; adding, "that it corresponded in force with the French preposition *pour*." He says also, "that it occurs frequently in the old translation of the Bible;" and subjoins, "that from a wrong use of it by some authors, it (the *for*) has been omitted as superfluous by more modern and refined writers."†

"FOR WHY?" AND "BECAUSE WHY."

Again, Sir, if a Londoner wishes to give a reason for any thing, he very politely precludes you from the trouble of asking it, and goes on by adding, "and for

* A very unfortunate decision for the Doctor's reputation.—R. A. W.

† Dictionary, in voce *for*.

why ? ” or “ because why ? ” * after which the reason follows spontaneously. A Frenchman will tell his story in the same manner, and with the same polite anticipation ; for, after having related what he did, or did not do, he will justify himself by proceeding (after a pause and a pinch of snuff) with—“ Et pour quoi ? ” The remaining circumstances are then related, to which you are at liberty to accede, or to combat at large, when he has finished his narrative. These little interrogations at least preserve the story entire to the relator, prevent any infringement on the part of the auditor, and preclude embarrassment.

“ As to the expression “ *for why ?* ”—we meet with it in the 105th Psalm (verse 41,) in the precise situation where a Cockney would place it : for, after speaking of God’s goodness to the Israelites in delivering them from the bonds of the Egyptians, the Psalmist adds, “ For why ? he remembered his holy promise, and Abraham his servant.” As it was the acknowledged mode of speech in Shakspeare’s day, I give you references to several passages, without multiplying quotations.†

Regarding the words “ *because why,* ” ‡ I dismiss them

* Used also in Somersetshire and Dorsetshire. There is a well-known story of a parish clerk giving out—“ This be to gie notice, that there won’t be no Zunday here next week—’cos *why ?* Maister’s going to Dawlish.”—H. C.

† Shakspeare’s Richard II. Act IV. sc. 2.—Comedy of Errors, Act III. sc. 2.—Taming of the Shrew, Act III. sc. 1.

‡ *Why* is derived, either directly or originally, from *quid*. The Cockney considered *quid* as the neuter of *quis*, in which he was gram-

as being the same expression, with an exchange of the conjunction "*because*" in the place of the word "*for*."

"How ;" * "As How ;" "If so be as How ;"
"And so."

"*How*" is in itself a superfluity, and among other expletives was in use in the seventeenth century in the writings of authors in estimation. Dr. Fuller has it, where he says, that Joan of Arc told the French King, "*how* that this was the time to conquer the English.†" "*How that* is given us in the 10th chapter of St. Paul's First Epistle to the Corinthians, ver. 1. "Moreover, brethren, I would not that ye should be ignorant *how that* all our fathers," &c. Our Cockney, however, not quite content with this, has introduced the expletive *as* before the word *how*; for which he has some precedent, if he knew where to find it. The redundancy is almost too trivial to be insisted on, even in a disquisition like this, but that it will acquit the Cockney from being the father of it, and prove, by written testimony, that he has ignorantly succeeded to it by adoption. Thus Michael Drayton, reputed no mean poet

matically correct. He, therefore, construes it *what*, and consequently prefixes the preponen *for*, "for what."—J. B.

* This word is taken from the French, who used it both earlier and more frequently than English writers; "Comment M. un tel faisoit grand chere, &c." *How* is derived from *quô*; sometimes it stands for *quô modo*; *as how* is equivalent to *modo quô*, which is a very pardonable transposition.

† Fuller's Profane State, Book V. ch. 5.

of his time, in his Polyolbion, speaking of King Ryence, tells us,

“ *As how* great Rithout’s self he slew.”*

But we must go one step further before we quit this *important* expression ; for, when a Cockney speaks contingently of some future circumstance, his expression is—“ *If so be as how*.” This, however, does not strictly relate to the *as how*, for it is a very enlarged pleonasm of the very little conjunction for (as Dr. Johnson calls it,) the hypothetical particle *if*, and which always precedes the *as how* with the interpolation of the words *so be*, and is used thus :—*If so be as how* that Mr. A. comes to town, I will speak to him on the subject ; but *if so be as how* that he does not, I will write to him.”

The next expression with which we have to contend under this article is, “ *AND SO*.” This undoubtedly is an unnecessary superfluity, which occurs on every occasion where a true-bred Cockney (though not perfectly confined to him) relates a story which contains a variety of circumstances, when every process is preceded by *so*.

Prolixity is the unfortunate attendant on most story-tellers, who, loving of all things in the world to hear themselves talk, can, by virtue of this little word, spin

* Drayton lived in the reigns of Queen Elizabeth, James I., and Charles I. ; and, though not actually and officially Poet-Laureat, was considered—*tanquam laureatus* ; for his bust in Westminster Abbey is *laureated*.

out the story of a Cock and a Bull to whatever length they please. You have heard many such, no doubt, carried on with—"so he said ;" "so I said ;" "so this passed on ;" "so then, as I was telling you ;" till he comes to the sum total ; "and so that's all." Our Cockney, however, may be supported in this his *so-so* language by respectable historians. Such repetition, even though sparingly made, tends only to obscure what it is innocently meant to elucidate, and at the same time offends either hearer or reader. I have prepared you, Sir, for the word *writer*, by having thrown out the word *reader*. Mr. Strype, then, for example, has made a copious use of the superfluous *so*, aiming at perspicuity ; but Mr. Strype was a Cockney. Above all other authors, however, commend me to Bishop Burnet, who, particularly in his "Own Times," fatigues one to death with it.*

Another superfluous way of telling a *London* story is by the interpolation of a reflective verb generally following the *so*, in the outset of it, as, "and so says *me*, *I*," &c.† Then we come to action—"Well ; what does

* Horace Earl of Orford seems to have felt the force of the Bishop's repeated *so's* to such a degree, that he has *taken him off* in the note to p. 37 of the *Historie Doubts* ;—where, after telling a political story (not to our purpose) in the Bishop's manner, the Earl concludes thus—"and so the Prince of Orange became King."

† *I says, says I, he says, says he*, are very common Cockneyisms.
—J. S.

A much grosser instance of Cockneyism is to be found in the phrase, *says you* ; meaning that you might, or should, on such an occasion

me, I?*” In the French language there is a number of verbs in this situation which carry (I might say *drag*) the pronoun personal along with them in such a manner as that, from supererogation, the pronoun has become obligatory and inseparable. I will not say or gainsay that this our vulgar mode of speech was originally a *Gallicism*; but it prevailed long ago in our language, and not without great latitude, even beyond the French idiom, wherein the pronoun is confined to number and person, which is seldom the case in English, for the *me* often follows where *I* does not take the lead. Thus you may hear it, in a narrative,—“So says *me, she,*” &c. followed by—“Then away goes *me, he,*” &c. And when they met again, “What did *me, they?*” &c.

Dr. Johnson treats the *me*, when thus used, as a ludicrous expletive; but I do not think so meanly of it; for Shakspeare uses it in serious language, as cited by Dr. Johnson himself, in one instance:

“*He* presently, as greatness knows itself,
Steps *me* a little higher than his vow
Made to my father while his blood was poor.”
Shakspeare.

Again, Shylock says, in sober manner,

“The skilful shepherd peel’d *me* certain wands,” &c.
Merchant of Venice, Act I. sc. 3.

have said so and so. See the conversation of Mr. Twigg, in Hood’s Novel of Tylney Hall.—II. c.

The more approved form is *sezzi*. To produce this sound you must make a noise like a dumbledore, and conclude with the vowel *i*.—J. B.

* This is now obsolete (1843).—II. c.

So also, in “Much Ado About Nothing,” Borachio says,

“*She* leans *me* out of her mistress’ chamber window,
And bids me a thousand times good-night.”*

Act III. sc. 3.

These are certainly very unnatural and wanton uses of the reflective force of the verb, by diverting the pronoun personal from the party spoken of (to whom it ought, if used at all, to appertain) to the party speaking. *Him* in the two first instances, and *her* in the last, would have reconciled the passages as *Gallicisms*; but, by our general adoption of *me* in all situations, our expression appears ungrammatical and ridiculous.

The *French* use their verbs reflectively as often as possible, and the idiom of their language allows it, even as an elegance; but then they adhere to the person spoken of. †

In the dialect of the seventeenth century ‡ we meet with such expressions as, “It likes *me* well;” § that is,

* The pronouns occurring in the three quotations are certainly not vulgarisms, nor expletives, but carry a peculiar force with them. The pronoun is not here in the accusative but the dative case, and has a sort of enclitic for denoting that the thing done by the other was done for, or in consideration of, or with reference to the speaker. The construction is common in Portuguese.—J. B.

† No: Moliere has the expression, “Pends *moi* un peu ce petit fripon là,” and many similar instances may be found in his works.—H. C.

‡ And earlier. Ridley, in his Treatise on Transubstantiation, says, “but which of these two opinions liketh me best I shall now declare.”—H. C.

§ Hamlet, Act V. sc. 2.

“ *I like it well;* ” and “ It dislikes *me;* ” that is “ *I like it not.* ”* These are *Gallicisms*, consistent with the texture of the *French* language, though they make but an awkward figure in ours ; for the position of their words does not correspond with the usual arrangement of such sort of words in the *English* tongue. Thus then we must leave these expressions as clumsy imitations of the *French* idiom, unguardedly introduced by our forefathers.

Perhaps, Sir, I may have been too prolix in what I have said upon this little *Anglo-Gallick* redundancy ; but it is in vindication of the parties for whose language I contend ; and, to shew that this *reflective* use of some verbs (such as I have pointed out) was habitual and familiar in the seventeenth century, in written language, and consequently not colloquial interpolations of a modern date. This mode of expression is now fairly worn out in general (except in such phrases as “ So says *me, I,* ” &c. before mentioned), where it is affectionately preserved by the Cockneys, and some other inhabitants of Great Britain ; though it was not reprehensible in itself, while our ancestors were the umpires of our language.

* Othello, Act II. sc. 3.

No. XVI.

A FEW WHILE.

“Stay *a few while*,” a Londoner says, “and I will go with you.” This expression, taken in the most uncharitable sense, implies a *sub-auditur* of minutes, or some short interval ; as if he had said—“Stay a few minutes till I am ready, and then I will accompany you”.*

The word *while*, Sir, was once the respectable Saxon substantive *hwile*, denoting an indefinite interval of time ; and this is the character it bears in most of our best writers, as may be seen in the quotations given in Dr. Johnson’s Dictionary.† It is also rendered by Dr. Skinner, “Temporis spatium ;”‡ and by Junius,§ “Hora, tempus, momentum ;” which interpretations shew that it may be qualified to express (with an auxiliary) any portion of minutes, hours, days, &c. which you shall please to allot to it. Thus we say, “a *little while* ago ; a *great while* ago ; a *vast while* ago.”|| It would be endless to multiply examples.

* This phrase is sometimes abbreviated thus, “wait a few.”—J. S.

† On the authority of Ben Jonson, and Archbishop Tillotson.

‡ Skinner’s Etymologicon.

§ Junii Etymologicon.

|| “Season your attention for a *while*.”—Hamlet.

In Durham they will say, “*whiles* I am better, and *whiles* I am worse ;” meaning sometimes. And also “ae-while,” (i. e. *one-while*) for once, sometime ago.—H. A. L. M.

It is clear then that the word *while* governs nothing ; has the honour of being accompanied by an epithet, and is a substantive in itself ; though in hasty speech we often level it with the preposition *till* or *until*, or debase it into an adverb.

I am aware that it is the combination of the adjunct *few* which startles us ; and that the substantive, in conformity to the adjective, should be *whiles* ; for the word *few* being a numeral, demands that the substantive should be in the plural number. Admit then that our Londoner has only dropped the plural sign, and the grammatical construction is restored. Similar ellipses with regard to the consonant *s*, at the termination of words, occur frequently (though in a different situation) in various parts of the North of England ; as in *Derbyshire*, for example, the common people seldom fail to omit the sign of the genitive case ; and instead of “ Mr. Johnson’s horse,” or “ Mr. Thompson’s cow,” will say “ Mr. Johnson horse,” and “ Mr. Thompson cow.* ”

Among those words which, from being plural in themselves, and carrying plural adjuncts, have adopted those of the singular number, take the term *News*. Custom, as Trinculo says of necessity, makes words “ acquainted with strange bed-fellows,” for we are every day talking of *old news* ; and it is now become

* Do not the French take the same liberty, by dropping the sign of the genitive case ? as in *mappe-monde*, *maison-dieu*, *chapeau-bras*, &c. and again in Law language, *ventre sa mere*.

sometimes necessary for us, by way of distinction, to speak of *Old New-Gate*, and the *New Old-Bailey*. The *French* adhere to plurality when they say, “*Donnez moi des vos nouvelles*,” and “*Avez vous des nouvelles* :” * and so did our English ancestors ; for, whereas we say and write *this news* and *that news*, our forefathers expressed themselves by *these news* and *those news*.

Examples occur repeatedly in Shakspeare :

“Thither go *these news*.”

Hen. VI. Pt. II. Act sc. 4.

“*These news*, my Lord,” &c.

Idem, Pt. I. Act V. sc. 2.

Shakspeare, it must be confessed, sometimes writes *this news*,† whence it may be suspected that the plural affix (and a little bit of grammar with it) was beginning to wear out in his time. Roger Ascham, who wrote about the middle of the sixteenth century, was more tenacious of his grammatical construction. “*There are news*,” says he ; and again he speaks of *many news* ;

* The French have the word also in the singular, to signify a story, tale, or *novel* ; so also have the Italians, the Spanish, and the Portuguese, “*une nouvelle, una novella*,” &c. We speak thus with as much verbal inaccuracy, but real correctness, when we say, “*old news*,” as when we say “*an old novel*.”—H. C.

The Portuguese word for novel is *novella* ; that for news is *novas*. They have also the words *noticia* and *noticias*.—J. B.

The inhabitants of the Channel Islands, and their newspapers, always tell you in the French idiom, “*There ARE NO NEWS*.”—H. A. L. M.

† See Henry VI. Pt. 1. Act V. sc. 3.—Henry IV. Pt. II. Act IV. sc. 4, and some other passages.

and in another place he contrasts the word *news*.
 “These be *news* to you, but *olds* to that country.” *

A later writer than either of these, Milton, shews that in his time the plural sign was not quite extinct, for he preserves his relative in conformity to his antecedent very forcibly in the following line,

“Suspense in *news* is torture; speak *them* out.”

Samson Agon. line 1569.†

There is another instance which occurs, wherein either the singular affix has usurped the place of the plural, or the plural sign has crept in upon the singular adjunct, when we say “by *this* means,” and “by *that* means;” for we ought to express it “by *these* means,” and “by *those* means,” to preserve the plurality perfect; or otherwise “by *this mean*,” and “by *that mean*,” if we would uniformly adhere to the singular number, and which has been adopted by some modern authors.‡

* Ascham's English Letters, published by Bennet, 4to. pp. 372, 374, 384.

† Whether the plural verb is still preserved in North Britain I cannot say; but Mr. Boswell, a native of Scotland, uses it in his History of Corsica (third edit. 1769, p. 224), where he tells us, that the Corsican Gazette was published, “from time to time, as *News are* collected.”

‡ Bishop Burnet uses “a mean.”—Own Times, II. 555; as does Shakspeare, Othello, Act III. se. 1. We may observe here that the Scottish writers are equally attentive to their plurals; for, in legal proceedings, if they refer to a number of persons or things, their term is—the *aforesaids*. *Reverenges*, speaking of several occasions, used by Bishop Burnet. *Tenents* is common with them for *Tenets*, where more than one person is expressed.

The origin of the word *mean* appears to be mathematical, and to im-

But to return, Sir, from this deviation, I cannot help observing one application of the word *few*, peculiar to the Northern counties, for which there seems to be no justifiable reason; for, when speaking of *broth*, the common people always say, “will you have a *few* broth?” and, in commending the *broth*, will add—“*They* are very good.” This is also an appropriation so rigidly confined to *broth*, that they do not say “a few *ale*,”* “a few *punch*,” nor “a few *milk*,” “a few *fermenty*,” nor a few of any other liquid. I would rather suppose that they hereby mean, elliptically, *a few spoonfuls of broth*; for *broth* cannot be considered as one of those hermaphroditical words which are both singular and plural, such as *sheep* and *deer*, because we never hear of “a *broth*” in an independent and abstracted sense.†

There is likewise another dialectical use of the word *few* among them, seemingly tending to its total over-

ply the signification of *medium*, a something *between* the extremes; a point between that on which we are and that towards which we tend, in other words, a stepping-stone; hence the more frequent use by modern writers of the singular *mean* is amply justifiable.—H. C.

* In Scotland they say, “a few *porridge*,” as well as “a few *broth*.” The question is frequently asked, “How do you like *them*?” and the answer given is in Pegge.—J. B.

† Yes: though not among Cockneys. An Irishman, however, will not infrequently speak of “a broth of a boy;” and this, perhaps, may be one of those strong figures in which imaginative nations delight; it may signify only, a *decoction*, or *essence* of a boy, a boy *par excellence*; just as they sometimes say, “*I gave him the mother of a bating*,” meaning thereby a larger allowance of thrashing than ordinary, inasmuch as the mother may be presumed to be bigger than the child.—H. C.

throw; for they are bold enough to say “*a good few*,” meaning *a good many*. On the contrary, they will, at the same time, talk of “*a little few*,” which, as a double diminutive, has its effect, and perfectly answers to the French expression—“*un petit peu de*.”

The Northern people of whom I have been speaking are not at all guilty of affixing the term *few* to the word *while* in the sense used by the Londoner, for their phrase is, “stay a piece,” meaning a small portion of time; for *while* has among them, almost invariably, the force of *until*, and herein they have Shakspeare on their side.* Thus they will say, “he will have no fortune *while* (or until) his father *die*,” whereas our expression would be, “*while* his father lives,” or until his father dies.

Out of the plural *whiles*, used by Shakspeare and others, we have formed the word *whilst* used also by Shakspeare.† If this be not meant as a superlative, to which it bears a strong resemblance, it is at least the term *whiles*, used adverbially, with the letter *t*, added *euphoniæ gratiâ*; though Dr. Fuller, in his “History

* ——— “*While* then, God be withyou.”

Macbeth, Act III. sc. I.

And again :—

——— “He shall conceal it

Whiles you are willing it shall come to note.”

Twelfth Night, Act IV. sc. ult.

It is used also in this sense in the modern Ballad of Chevey Chase. See Reliques of Ancient English Poetry, 4th edit. 1794. vol. I. p. 306.

† Twelfth Night, Act V. sc. 2.

of the Holy War," always writes it with a bold superlative termination "*whilest*." To go a step further, Sir, the word *while*, take it in the gross, has been the father of a verb, which gives me an opportunity of lamenting (what I did not foresee in the outset) that I should have caused you to *while* away so much time in perusing this disquisition.*

Before I quit this article, I must not, however, pass over entirely, as a piece of antiquity, the ancient word *whilom*, familiar to Chaucer and the poets of yore; though it now seems to have been worn out by age, and is never heard of, save that perchance some wag-gish or imitative poet adopt it, *in piam memoriam*.† It is, in fact, the Saxon *hwylum*, which both Skinner and Junius render by the Latin word *olim*. In short, it has had its day, and seems to have carried force with it, having the appearance of an augmentative, implying not only years, but centuries.

Upon the whole, Sir, allow me to observe, that, though the word *while* has, in common acceptance, long been

* Dr. Johnson quotes the Spectator for his authority to insert this verb in his Dictionary.

† You will find it seriously used by Spenser :

“Where now the studious Lawyers have their bowers,
There *whilom* wont the Templer Knights abide.”

And again in Milton's Comus.

On the other hand, it is ludicrously introduced by the author of Hudibras.

“In Northern clime a valorous Knight
Did *whilom* kill his bear in fight,
And wound a fidler.”

treated as a plebeian preposition or adverb, yet that the Cockney (with the little inaccuracy of giving a singular substantive to a numeral adjective) rescues it from those derogatory states of obscurity, and preserves it in the original dignity of a substantive, without suffering its nobility to sleep.

NO. XVII.

“COM'D ” FOR CAME,

AND

“WENT ” FOR GONE.

Com'd in the London dialect is used both for the preterit *came* and for our false participle *come*, with the same degree of frugality as the word *know'd* (before given) is made to serve two purposes. I call it false, because the true one would regularly terminate in *ed* or *od*, or else irregularly in *en*. Both these are in existence; for, while the Cockney uses the regular, the common people of the North have adopted the irregular. Thus, the former will say, “How long has he been *com'd*?” while the latter asks, “How long has he been *com'n*?”* We, on the other hand, have not the courage to use either the one or the other, unless you will suppose that our participle *come* is an abbreviate of

* *Kommen* is the Danish participle. See Wolff's Danish Dictionary.

the irregular Saxon *comen*. Though these old terminations are worn out in the *beau-monde*, yet the economy of the Cockney only conceives them to be threadbare, and, where necessary, has fine-drawn them. Thus the Londoner, if asked, "when he returned to town?" will answer, "I *com'd* yesterday;" and if asked, "why he returned so unexpectedly?" will tell you, "he had not *com'd*, but on particular business." The received language is, "I *came* yesterday;" and, "I had not *come*," &c.

As to *came*, there is only this to be said, that both parties are wrong, save that the Cockney approaches nearer to the truth; for the real preterit of the Saxon verb *coman* is *com*. *Came* is therefore a violent infringement, though it is impossible to detect the innovator, or any of his accomplices.

Our preterit *came* is also to be reprobated, as more notorious, because it is not brought about by the force of bad example, for it is a principal rather than an accessory, as no other verb (except it and its compounds, and indeed not all of them) ending in *ome* in the infinitive produces *ame* in the preterit. Such is the caprice of our language, that, while we say *overcame* and *became*, we do not use *welcome*, but *welcom'd*.

Thus much, Sir, for the Cockney's *coming* to town; and now let us hear him on the subject of his going into the country; when he will tell you that, except for such a reason, "he had not *went*."

We use *went* as a past tense, but never as a participle; the Londoner, however, will be found to have

much right on his side. It is singularly remarkable, though perhaps not obviously so, that the verb signifying *to go* is irregular in many languages, as well living as dead. The Greek, the Latin, the Saxon, the French, the Italian, the German, the Spanish, and the Portuguese, are, as well as our own, abundant proofs of it.

These irregularities cannot be original and native deformities, as they appear in most of these languages among the leading features, and often in the present tense of the indicative mood. The English verb has the least of any of them, being only a little awry in its shape, with a twist in its preterit and participle passive; while most of the others are absolutely lame, and limp even upon borrowed crutches.

Omitting the other foreign verbs, give me leave to particularise the French *aller*, as being most familiar. Who, then, from that infinitive mood, would expect, in the present tense singular of the indicative mood, such an unnatural outset as—*je vais*, *tu vais*, and *il va*? and again in the plural, after two regular terminations from *aller*, viz.—*nous allons*, and *vous allez*; that in the third person the verb should abruptly relapse to *ils vont*? One would hence be led to conclude that this verb, as it now stands, must be compounded of two radical verbs unhappily blended together without any original similarity in sound; and this will prove to be the fact.

The branches of the whole singular number of the first tense of the indicative mood, viz. “*je vais*,” “*tu*

vais," and "il *va*," are deduced from an old-fashioned radical verb "*vader*" (to go); while the first and second person of the plural, "*nous allons*," and "*vous allez*," have the more modern verb "*aller*" for their fundamental; after which the third person plural, "*ils vont*," vouchsafes to acknowledge its primary ancestor.*

The future tense *irai* wanders equally from either *aller* or *vader*, and seems to have been borrowed from the Spanish† verb *ir*, which gives in its future tense *iré*, *irás*, *irá*, in the singular, and *irémos*, *iréis*, *irán*, in the plural. This future tense in the Spanish verb *ir*, it may be observed, is the only one that is regular enough to claim affinity with its radix.

Very little is now left of the verb "*vader*" (exclusive of the irregular parts of "*aller*") except the imperative "*vade*" (i. e. pass), which is preserved in the old game of Priméro, now obsolete in this country.‡ The

* The Portuguese is yet more irregular, being evidently formed from three verbs, represented by *ir* in the infinitive, *vou* in the indicative present, and *foi* in the perfect. It is, indeed, strange that the perfect and all its derivatives are identically the same with those of the verb *iser*, to be essentially.—J. B.

In the same manner are the verbs *vadare* and *andare* blended in the Italian *andar*, and *ir* in the Spanish.—H. C.

Some word analagous to the French *vader*, or Italian *vadere*, must also have furnished the present tenses of both the indicative and subjunctive moods of the Spanish verb *ir*, to go, and all the imperative but the second person plural.—H. A. L. M.

† "For *Spanish*, say *Latin*." J. H. Tooke's MS. note.

‡ This game was known in Shakspeare's time, and is mentioned by

irruption made by what I have called the modern verb "*aller*," seems to have taken place not long after the Conquest; for nothing of its antecessor "*vader*" appears to remain, even in old Norman French, except the third person singular of the imperative mood, viz. "*vadat*, let him go." *

If what I have here said is well founded, it appears that Mons. Vaugelas lies under a gross mistake in saying that the anomalous French verbs are destitute of any reason for their irregularity, and more especially when he gives for example this very verb "*aller*," and must have been ignorant that there ever existed such an old verb as *vader*."†

On a view of these irregularities, we have a fair opportunity of observing some heterogeneous deductions from the infinitive of a Latin verb, with which we became formerly acquainted, but did not then inquire whether the fruit was natural to the tree, or produced by grafting, or any other forced or unnatural operation.

What I point at is the verb *fero*, which has long produced *tuli* for its preterit, *latus* for its passive parti-

him in the Merry Wives of Windsor, Act IV. sc. 5, and in Henry VIII. Act V. sc. 1. See Cotgrave's French Dictionary, in voce. Though it was a Spanish game at cards, yet both the French term "*vade*," and the Italian "*vada*," were used in it. For the last, see Florio's Italian Dictionary.

* See Mr. Kelham's Dictionary of Norman French, 1779.

† Remarques sur la Langue Française. Preface, p. 44, 12mo edit. 1738.

ciple, and *latum* for its supine. These words vary too much, both to the eye and the ear, to be supposed to be derived from one common stock without inoculation.

Our old thumbed friend Littleton's Dictionary tells us, that *tuli* was the preterit of *tulo*, now obsolete, to which *tollo* has succeeded; and further, we find *tulere* for *tollere*, in Du Cange.* Vossius also says that *tuli* is deduced from the verb *tollo*, or rather *tolo*, and that it has been borrowed by the verb *fero*. To this he adds, that *latum*, the present supine of *fero*, is derived from the same stock (viz. *tolo*), for that the complement of the word is *tolatum*, which has been curtailed to *latum*.† Nay more, Sir, toward the detection of an unnecessary debt which *fero* has contracted, Vossius affirms that the old supine of *fero* was *fertum*; for, says he, “antiqui *fertum* pro *latum* dicerent, à *fero*.” ‡

Doubtless, most of the other irregular verbs in every language are of a mixed breed, though it is scarcely possible to trace their pedigrees.§

Analogous to the French verb *vader*, the Italians have an ancient worn-out verb “*vadare*,” great part of which only survives in their hybridous verb “*andare*,” while what remains of the radical word “*vadare*” is only applied to the fording a river, as if it were formed

* In voce *Tulere*.

† See *Tollo* and *Latum* in Vossii Etymol. Lat.

‡ Vossii Etymol. Lat. in voce *Fertum*.

§ *Sum, fui, &c.* Littleton, and Gregory Sharpe.

from the Latin *vadum*, a ford,* and from which we have ultimately obtained our verb to *wade*. All the rest of this unfortunate "*vadare*" seems to have been drowned; and, did not the fragments above mentioned shew themselves, it would not have left "a wreck behind." †

The Greek, the Latin, and all the other verbs of this signification, I make no question, have long-forgotten relations, which cannot now be traced by the most skilful grammatical herald.

After this excursion it is time, Sir, that we should return to London.

As to the word in question, viz. *went*,‡ I shall now produce evidence of its descent from an ancient family of the name of *wend*, which Dr. Wallis allows to be the primary ancestor. "*Went*," says he, is derived "ab antiquo *wend*." From this infinitive is naturally formed *wended* (or the irregular Saxon termination *wenden*), both in the preterit and the participle, which is as easily corrupted into *wented*, as *wented* is contracted into *went*. We have many other similar past tenses and participles; such as *sent* from *send*, *lent* from *lend*, *bent* from *bend*, &c. Shakspeare uses *blent* for *blended*.§

* Florio.

† We have the compound terms, *invade*, *evade*, *pervade*, with their derivations; but the *vade*, or *wade*, is always kept for river service.—H. C.

‡ Is not the word merely the Latin *venit*, which, as we know that the Romans pronounced the *v* as our *w*, was *wenit*; or, at all events, did not the verb to wend take its origin therefrom?—H. C.

§ Merchant of Venice, Act III. se. 2.

This old verb *wend* was formerly very respectable, and well known to Chaucer, Lydgate, Spenser, Shakspeare, and others. But, not to trouble you with minute quotations at length, I dare believe that you will be content with the following references (thrown into a note), wherein the verb will be seen in various situations.*

I shall now crave leave to mention two or three involuntary mistakes among the moderns, though I confess to have despaired of ever seeing the participle *went* seriously used in written language since the commencement of the eighteenth century.

Dr. Radcliffe, in a letter dated 1714, wherein he vindicates himself from the charge of not attending Queen

* They "*wend*." Prologue to Chaucer's Canterbury Tales, and in various other places in his works.

Doth "*wend*." Comedy of Errors.

Shall "*wend*." Midsummer Night's Dream.

Did "*wend*." Howell's Letters, 1621.

"*Wends*." Reliques of Ancient English Poetry. Old Plays, 2nd edition; see the Index.

"*Wendeth*." Chaucer's Text of Love. Reliques of Ancient English Poetry.

"*Wend*" you; imperatively. Comedy of Errors. Measure for Measure. Tanner of Tamworth, in the Reliques of Ancient English Poetry.

"*Wend*" we; imperatively. Merry Devil of Edmonton, 1626, among the Old Plays.

The "*wending*." Chaucer's Troilus and Creseide.

Is "*went*." Chaucer's Testament of Love.

"*Wentest*." Milton, Par. Lost, b. XII. l. 610.

Anne in her last illness, says* that, “had he been commanded, he would have *went* to the queen.”†

In the translation of Baron Puffendorff’s “Introduction to the History of Europe,” published (with a continuation) by the late Mr. Serjeant Sayer, A. D. 1748, you will find the following passage: “Portugal, considering how many families have *went* from thence to Brazil, is pretty well peopled.”‡ Could I persuade myself that the learned serjeant had adopted the word *went* on any degree of conviction, I should think it an obligation; but I am rather of opinion that it crept in by a slip of his own pen, or from rapid dictation to his clerk, after having just parted with a Cockney client.

To come a little nearer to the present moment, I shall add the words of a very good writer of a few years standing, and now alive (no matter who), in whose works I have discovered a similar hasty escape, where he tells us of a calamity which some republic or other “had § *underwent*.”||

Let all this, however, pass without further comment, as arising from rapid writing or dictation, and allow me to throw in an anecdote. When Dr. Adam Littleton

* “And well said.” J. H. Tooke’s MS. note.

† Life of Dr. Radcliffe, p. 74, edit. 1736. [The expression has maintained its ground in Hertfordshire, where it is used to this day.—H. C.]

‡ Vol. I. p. 137.

§ “Why not?”—J. H. Tooke’s MS. note.

|| Mr. Wraxall’s Tour in France, p. 168, in a note.

was compiling his Latin dictionary, and announced the verb "*concurro*" to his amanuensis, the scribe, imagining that the various senses of the word would, as usual, begin with the most literal translation, said, "*concur*, I suppose, Sir?" to which the Doctor replied peevishly, "*concur! condog!*" The Secretary, whose business it was to write what his master dictated, accordingly did his duty; and the word *condog* was inserted, and is actually printed as one interpretation of "*concurro*" in the first edition, 1678 (to be seen in the British Museum), though it has been expunged, and does not appear in subsequent editions.*

* A more remarkable specimen of translation was given by a young man at Cambridge, not long ago. He was going through the examination called the Previous Examination, or "Little-go," and in one of the books read for that purpose occurred the word *δίκαιος*, which the ingenious youth rendered, "a white horse." Struck with the novelty of this translation, the examiner paused, and put the word again, and again was informed that *δίκαιος* was a white horse.—"I do not mean, Sir, that I know every word in the book, but I *do* know that, Sir; for I looked it out in the Lexicon." "Well, Sir, and what did your Lexicon say?" "It said *δίκαιος*, equus, candidus; and that is a white horse."—H. C.

Most readers will recollect the French translation of—

"So sweet, so sad, so woe-begone."

"Si douce, si triste, si *allez-vous en*."—H. A. L. M.

In 1815, a man in the schools at Oxford actually translated *βαρβαρῶντε*, shaving themselves. In 1838, another rendered *nivia vitta* (in Horace's odes) a white tie; conceiving, it should seem, that such an appendage denoted a victim. An Italian translator of Byron's *Manfred*, rendered, "And the wisp in the morass," as though wisp meant a bundle of straw! The poet paid him *to stop!* But the most singular transla-

Upon the whole of this article, Sir, the word *went* appears to be fit for a cabinet, as it was not minted in a die of yesterday, nor is it abased or cast in sand. It has the true old and genuine mint-mark upon it, and is a relic which would have been lost to the curious, had not the dialect of London preserved it with so much care.

ANCIENT PRETERITS, &c.

Slow, preterit of *slay*. Drake, Archæologia, vol. V. p. 380.

Runn'd (i. e. runned) for ran.

Strucken for *stricken*. Julius Cæsar, Act II. sc. 1.

Stove, preterit of *stave*. [Sea language.]

Hove, preterit of *heave*. [Sea language.] She *hove* off at the next flood.

Wove, preterit of *wave*. [Sea language.] I *wove* my hat.

Spet, preterit of *spit*. Merchant of Venice. "You *spet* upon my Jewish gabardine."

Stale, preterit of *steal*. Fragment at the end of Sprott's Chronicle, p. 290 ; and in "Liber Festivalis."

Smate, preterit of *smite*. Fragment, ut supra, p. 301.

Wrooke, preterit of *wreake*. Old Plays, second edition, I. 141.

tion which ever came to my knowledge was that for, as the authorised version hath it—"The devil was a liar, and *the father of it*." The aspirant in question construed καὶ ὁπατὴρ αὐτοῦ, "and so was his father." One has heard of the Devil's dam, but the gloss in question gives us a further insight into his pedigree.—J. B.

Stroke, preterit of *strike*. Translation of Lazarillo de Tormes, 1653, 12mo. Signature, I. 6. b.

Woke (generally used with the affix *awoke*), preterit of *wake*.

Ware (now *wore*), preterit of *wear*. Titus Andronicus, Act. I. sc. 1.

Sware (now *swore*), preterit of *swear*. Joshua, ch. v. 6, bis.

Lough, preterit of *laugh*. Fisher's Sermon at the month's mind of Margaret Countess of Richmond and Derby, p. 30.

Bode, preterit of *bide*. Old Plays, (2d edit. vol. I. p. 141.) [*Boden*, the participle passive, occurs in Liber Festivalis.]

Pight, preterit of *pitch* (as a tent is), Troilus and Cressida.

Our language, by modern affectation, is rendered (to the eye at least) much more clouded and less intelligible upon the first glance or *coup d'œil*, than it was anciently. *Begun* has taken place of *began* in the preterit, *run* of *ran*, *drunk* of *drank*, *sprung* of *sprang*,* &c.

Though reflective verbs were the usage of Shakspeare's time, and he as constantly adopts them; yet he could not sometimes avoid playing upon them, according to the spirit of equivocation which prevailed in that

* See Lowth. [These preterits have now recovered their places. (1843).—H.C.]

age; as, in *The Taming of the Shrew*, Act I. sc. 2, where Petrucio orders his servant to knock at Hortensio's gate,

Pet. Knock *me* here soundly, villain.

Gru. Knock *you* here, Sir, &c.

Wrote me, and *write* * you. [Merchant's language.] *Sent me* is common; † the dative omitted. The French omit the genitive, as *Hotel Dieu*, &c.

The third person plural of the Anglo-Saxon present tense ends in *eth*, and of the Dano-Saxon in *es*, which accounts for some expressions in old writers, and even in Shakspeare, which appear to be ungrammatical. ‡

“So long as the Sun and Moon endureth.”

NO. XVIII.

“GONE” WITH, AND “WENT” WITH.

“GONE” DEAD, AND “WENT” DEAD.

The London expression of inquiry § after any body is —“What is *gone with* such-a-one?” or, in speaking of a distant period—“What *went with* such-a-one?” Our usual mode of speech is—“What is *become* of such

* It is still the common idiom in Scotland.—J. B.

† Johnson's Letters to Mrs Thrale.

‡ See Tollet's note to the song in *Cymbeline*, Act II. sc. 3. edit. Johnson and Steevens, 1778.

§ What has *come* to such a person? meaning, has happened, is an expression in common use in the North.—H. A. L. M.

a-one?" This, abstracted from its notoriety, seems to convey no distinct idea at all, while the Londoner asks, by implication—"What good or ill fortune has *gone with*, or *has attended* Mr. Such-a-one, since we saw him?" To give our received expression (viz. "What *is* become of?") any force, the question, by changing the auxiliary verb, should rather run thus—"What *has come* of such-a-one?" as if we said—"What has followed the late situation of his health or his affairs?" In the Paston Letters, published by Sir John Fenn, Knight, is this expression—"What shall *come* * of him, God wot!" Vol. I. Letter XXV.

The adjunct *be* in the word *become* is a redundancy, which has been introduced somehow or other, and is used by various writers, as well as in common language. *Be*-witch'd, *be*-sought, *be*-num'd, *be*-took, are heard every day, and are familiar to our ears; while Shakspeare has several unusual combinations; such as, *be*-fortune, *be*-netted, *be*-weep, &c. A true Cockney, therefore, not to be behindhand with any of them, instead of the verb "*grudge*," always says "*be*-grudge," as an augmentation, in conformity with the above authorities. Dr. Swift, in giving an account of his appointment to the deanery of St. Patrick's, tells Stella, with his usual pleasantry, that having been at the Court to kiss hands, he was so "*be*-dean'd" † by all his friends, &c.

* The various senses of "become" gave rise to the conundrum, When is a bonnet not a bonnet? to which the answer is, when it *becomes* a lady.—J. B.

† So also *be*-mired, *be*-plastered, *be*-devilled, &c.—H. C.

After these examples, one would be surprised that the affix *be* should be employed to express privation, as in “*be-headed*,” which, in the Paston Letters, is several times written “headed.”* For one instance, see vol. II. Letter XXXII.

These are all *positives*, where the *be* is a pleonasm. On the side of the *negatives* we meet with *un-befitting*, *un-befriended*, *un-beseeming*, *un-bewailed*, &c. (wherein there is an equal redundancy,) in writers of good account. Here again the Londoner meets them very justifiably on even ground; for, if he speaks his family dialect with precision, he always uses *un-beknown*† instead of *unknown*. In this circumstance he is analogically supported by the authority of Chaucer, who, in the *positive*, has the verb “*be-know* ;” from which it follows that, had Chaucer wanted the *negative* participle, he would doubtless have written “*un-be-known*.”

For “*be-know*,” see Mr. Tyrwhitt’s Glossary to Chaucer.

The “*be*,” in our common and universal word “*begin*,” is a superfluous affix, and in fact has no more pretensions than those already mentioned. The verb is *gin*, and ought not to be written (as the poets do) with an apostrophe thus, ‘*gin*. Poetical licence, therefore, in this case, is poetical ignorance.‡

* And according to analogy should certainly be *de-headed*, or *un-headed*, as it *is* in Dutch. To head a cask, means to put a head on it; and to head a column, to supply a head to it.—H. C.

† Unbeknown I have also heard in Durham.—H. A. L. M.

‡ See Mr. Drake’s learned disquisitions in the *Archæologia*, vol. IX. p. 334; and also vol. V. pp. 380, 381.

Similar to this word *un-beknown* is an expression used in some parts of England, where the people say, “I *un-bethought* myself:” i. e. I recollected.* “*Un-forgot* myself” would have been a better phrase.†

But to revert to the words “*gone*” and “*went*;” and, as I am drawing very near to a close, I cannot finish more decisively than with the use of them in the following instances of “*gone* dead,” and “*went* dead.”‡

Shakspeare shall vindicate the expression in its general extent, where the party spoken of is dead, and most probably in the known and familiar phrase of the age; for, in *Timon of Athens*, Ventidius says,

——— “It hath pleas’d the Gods to remember
My father’s age, and call him to long peace;
He is *gone* happy, and has left me rich.”

Act I. sc. 2.

Dr. Johnson was aware of the present vulgar use of the word “*gone*” among the lower order of Cockneys, when he jocularly tells Mrs. Thrale, in one of his Letters from Lichfield, “that Brill, Miss ——’s old dog, is *gone* deaf. §

The melancholy answer, however, to the Cockney’s question of—“What is *gone* with such-a-one?” is too often, “He’s *gone* dead!” And, “how long has he

* See the Glossary to the Reliques of Ancient English Poetry.

† The word disremember is still used in Ireland in the sense of to forget.—See the Traits and Stories of the Irish Peasantry, by Carleton.
—H. C.

‡ I believe they say, “gone married.”

§ Letter CXIV.

been dead ?” “He *went* dead about three months ago !” These expressions seem to be very analogous to “*gone* blind,”* and “*went* blind ;” and the poor dog may, with equal vulgar precision, be seriously said to have “*gone* deaf ;” though the word may not have obtained a footing in that situation.†

Give me leave here to observe, Sir, that the expression before us has a strong though an oblique reference to the Latin phrase, without any natural or intended affinity : for what is “*mortem obiit*,” in the Latin, but in plain English, “He is *gone*, or he went to death ?” Nay, if Gerard-John Vossius be right, the Latin word *obiit* seems to have been a vitiation, and somehow or other (like death itself) to have bordered on corruption ; for he tells us—*obire mortem*, propriè est, *adire mortem*.‡ The *Londonism* and the original *Latinism*, here approach very near to each other ; but, when both are compared with the French idiom, they will be found to differ from it, *toto cælo*.

The old French (the Norman) expression was “*ALLER de vie*”—TO GO *from life* ; and to this we conform in our monumental language at this time, in which we read almost on every tombstone, that the person buried DEPARTED *this life* on the day and year

* Thus, too, gone mad ; or, as the Americans elegantly say, “gone ‘coon mad.”—J. B.

† Again, speaking of meat, game, &c. a little decomposed, the Cockney says, “*it is rather gone*.”—J. S.

‡ Etymologicon Linguae Latinæ, in voce *Eo*.

there specified.* • On the other hand, Sir, the modern French phrase, “*VENIR de mourir*,” seems rather to bring the dying man to life again, or at least to imply that he was much better at the time spoken of, if not in a fair way of recovery.

I could not help thinking of the French expression “*Venir de mourir*,” when I read a passage in the “*Apology for the Life of Mrs. George-Anne Bellamy*,” a once celebrated actress, published in 1785, wherein the following ludicrous theatrical incident is related.† She tells us, that Mrs. Kennedy, a tragedian, who was announced in the play-bills for the character of Zara in the *Mourning Bride*, being suddenly taken ill, her sister, Mrs. Farrell, (who had seldom performed any part superior to that of an old Nurse,) undertook to be Mrs. Kennedy’s substitute. Mrs. Farrell’s performance was

* *ALLER de vie* occurs frequently in the *Grand Coustumier de Normandie*. Another word is also there used to express *dying*, viz. *trepasser*; which is also found in ancient monumental inscriptions in the French language which have been discovered in various parts of England.* It seems to have been an abbreviation of the French *outrépasser*; for, as *trespassing* (which we have confined to a criminal sense) is going beyond the bounds of duty, so a dead man has passed the limits of life. *Tramontane* [“*Transmontane*,” John Horne Tooke’s MS. note.] seems, in like manner, to have been an abbreviate of the Italian *oltramontano*.

The Italian *trapassare*, to die, and *gli trapassati*, the dead, are very common and very expressive phrases.—H. C.

How was it he came to die? we have all heard.—H. A. L. M.

† See Vol. IV. p. 50.

* See that grand national work, Mr. Gough’s *Sepulchral Monuments*, Century XIV. vol. I. p. 129; and in several other places.

received with much disapprobation in general ; but so indignantly in the dying scene, that when she was to the imagination in agonies, and had nothing to do but to seem to expire, she rose from between the mutes (who were attending her in her last moments), and advancing to the front of the stage, made an apology for her performance ; and thus, having *come from dying*, she returned to the place from which she had risen, threw herself down again between the mutes, and completed her supposed death.

And now, Sir, let me resume the subject with a serious aspect, throw down my gauntlet, and ask, upon these comparative expressions, denotative of the same event, if there be not less incongruity in saying that a man lately living is “*gone dead*,” than that a man, *bonâ fide* dead, is “*come from dying*,” which last is the literal interpretation of the French phrase—“*venir de mourir* ?” For the exemplification of our English expression, attend to John a-Nokes, speaking of his deceased friend Tom a-Stiles ;—and, for the French idiom, hear Mons. de Voltaire, who in telling you that Cardinal Richelieu and Louis the Thirteenth were dead, says,—“*Le Cardinal Richelieu et Louis Trieze venoient de mourir.*”*

Having thus brought the Cockney decently to his grave, whither he is *gone* to *come* no more, I shall, for, your great consolation, take leave both of him and you, with a wish that this address may merit your *Impri-*

* Siècle de Louis Quatorze, ch. II.

matur; and that you will accept these reveries with such grains of allowance as your charity shall please to bestow.

You and I, Sir, jogged on together for several years, both at school and at the University, till we parted, and met again in that great mass of mankind, called *The World*, where I had followed you (*non passibus æquis*), and at length found you had long become F. S. A. in which capacity I now address you, and crave your attention. Though you have been fed with *Morsels of Criticism*, I hope you are not too proud to pick up a few *Crumbs of Antiquity*.

After Cardinal Boromeo (usually called St. Charles,) was canonized, a monk, who had known him in his earthly tabernacle, begged his intercession, for *old acquaintance sake* : * so I trust you will patiently suffer me to solicit your attention, for a moment, to the lucubrations (trifling as they are) of a quondam playmate and Fellow Collegian.

With a true Antiquarian veneration for an old acquaintance, I am, dear Sir,

Yours, &c.

S. P.

* See the "Menagiana."

POSTSCRIPT.

As I have the audacity to accuse our Senators, our *Parliament-men*, as the Coekney would call them, of coining new words; so I cannot but observe that others have sprung up lately, without doors, either improperly formed, or with meanings annexed to them which, in their native state, they were never intended to convey. These words, it is true, have not yet taken deep root in the Language of the pen, but are found in common colloquial use every day. Some other words, not always correctly framed, though often adopted, will be found among them; and I believe it would require full as much pains to *reform* the language of us *moderns*, as to *vindicate* that of our *ancestors*.

The few examples I shall present you with are these.

CONSEQUENTIAL.

This word in no shape conveys the meaning intended by those who use it to express a pompous, conceited, lordly man. It can never be applied to a *man*, unless you were to say, that an Undertaker is a man *consequential* to Death; for its use as to men, must be as it is to things, where one follows another of course, as,

*this is consequential to that, and that is consequential to another.** If a word is wanted to express a man of fancied importance, it should naturally have a termination denotative of the circumstance formed analogous to other words; and I will agree to adopt the term *consequentious*, which will take rank with such as these—*contemptuous, litigious, contumacious, &c.*

The exact parallel to the terms *consequential* and *consequentious* are the words *official* and *officious*; for we might, with equal precision, call a busy, meddling man, an *official* fellow, as the pompous man *consequential*. It will be urged, that the epithet *officious* has already obtained, and the distinction is settled: to which it may be answered, so ought *consequentious*; and probably that would have been the case,† if it had been under the jurisdiction of an Academy of Belles Lettres. The misfortune is, that sensible men have blindly followed the ignorant in the adoption of *consequential*, without adverting to the impropriety, and without considering that less injury is done to the purity of any language by the creation of a new word, if regularly formed, than by the application of an old one in an unwarrantable sense.

* “Less consequential to the interests of life.” Mr. Steevens’s Note to Twelfth Night, p. 189.

† At the Universities a singular word has been invented to imply “pompous.” It is “*bumptious*,” a word that sounds expressive enough, but of which it would be very difficult to trace the derivation.—H. C.

Another word purely Cockney is, “*gumption*,” for talent, readiness.—J. S.

To such as use this economical word, and do not choose to be at the trouble of adopting terminations of distinction, I beg leave to mention a couple of words, which, though entirely artificial, have served two purposes, and whose meaning has clearly appeared from the context. The one was ingeniously invented by a maid-servant, viz. "*clantastical*," which she contrived should express both *fantastical* and *clandestine*. Such an one, she would say, was "a *clantastical* creature;"—and again, she hated any "*clantastical* doings." The other was adopted by a person who ought to have been better informed; but, for fear of confounding the words *supercilious* and *superficial*, he made use of *superficious* for either of them when occasion required.*

Among some of the lower people I think I have observed that "*crimes*" and "*flowers*" are said to be equally "*flagrant*;" bottles are "*libeled*" as well as Ministers of State, though I never heard of a minister being *labeled*.

* Dr. Whittaker, of Blackburn, once told me of two boys whom he had seen quarrelling,—the bigger boy had inflicted on the other a severe thrashing, and when the operation was finished the little one, first looking to see that the coast was clear, so that after having vented his little piece of impertinence he might run, exclaimed, "I'll tell you what! you are a nasty *prigmadantic* fellow!" whereby, without doubt, he meant that the other was a prig, and pragmatical, and pedantic: it would probably be very difficult to invent a word more comprehensive.—H. C.

Principalities I have heard in the North of England ingeniously used as a compound of *principles* and *qualities*—"I should never think about his face, but his *principalities*," said a maid servant, discoursing upon her intended spouse.—H. A. L. M.

INGENUITY.

This word has two very distinct meanings, viz. *wit* and *invention* on the one hand,* *frankness* and *candour*† on the other. In one situation, even the context will not give us the precise idea of the speaker, without circumlocution; for when I say that A. B. is a man of great “*ingenuity*,” I must still go further to make you understand whether I mean an *ingenious*, or an *ingenuous* man; because the word *ingenuity* is the adopted substantive of both.‡ A. B. may be a man of *genius*, although far from a candid man; whilst C. D. may be very open and *ingenuous* without a ray of *genius*. There seems to have been no occasion for the equivocal word *ingenuity* to distinguish between *openness* and *dissimulation*, while we have the term *ingenuousness* to answer the purpose distinctly, without “leaving a loop to hang a doubt upon,” a substantive which is formed consonant with many others from adjectives of similar terminations, as “righteous-ness,” from “*righteous*,” “covetous-ness” from “*covetous*,” &c.; to which may be added many others, particularly of the old school, which have been wearing out for some time, such as—

* Wotton; *vide* Bailey’s Dict.

† Dr. South. Bailey seems to mistake Dr. South’s expression.

‡ Well did Whistlecraft say,

“And don’t corrupt the language of the nation,
With long-tail’d words in -asity and -ation.”—H. C.

plenteous-*ness*,* grievous-*ness*,† mischievous-*ness*,‡ &c. &c. But to return.

When we lay aside an old word§ (ingenuous-*ness* for example) on account of its cut and fashion (as we would a half-worn coat), the new one that succeeds should be made to fit well; otherwise, the old one, which sat well, and became us, should not have been discarded. Thus one of these words, whichever it may be, comes to us disguised, as wearing the dress of another, which does not become it at all, and misleads the eye. ||

But then, you will say, to which of the adjectives, “*ingenious*” or “*ingenuous*,” does the substantive “*ingenuity*” belong? ¶ I answer, that it is not properly formed to represent either of them; for, if it is to be

* Holy Scriptures, *vide* Concordance.

† Ibid.

‡ Bailey’s Dictionary.

§ The newly-coined word “cleverity,” for which there was not the slightest necessity, has with many persons supplanted the old term cleverness.—H. C.

|| This reminds me of a circumstance, that shews how much the eye expects to be gratified at the first glance among objects to which it has been accustomed. On the death of Counsellor *Pitcairne* (not many years ago), Counsellor *Seare* bought his tye-wig; and when *Seare* appeared in it at the Chancery Bar, the Lord Chancellor (Hardwicke), addressing Mr. *Seare* (or rather the *wig*), said, “Mr. *Pitcairne*, have you any thing to move?”

¶ The word *ingeny* was formerly used for genius, so that *ingeniety* would signify the endowment of much *ingeny*; *ingenuity* is now confined to the intellectual, and *ingenuousness* to the moral sense.—H. C.

modified from "*ingeni-ous*," it should be written "*ingeni-ety*," analogous to "*im-pious*, and *impi-ety*;" "*notori-ous*, and *notori-ety*;"—but if from "*ingenu-ous*," it should naturally produce "*ingenu-osity*," in the same manner as we have from "*impetu-ous*, *impetu-osity*." I suspect that *ingenuity*, in the sense of *ingeniousness*, is full brother to *consequential* in its vitiated meaning of pompous, &c.

New words, well formed and well distinguished, enrich a language; while one and the same word with remote senses betrays a mean economy, and tends to embarrass and impoverish the diction. A little periphrasis is better and more intelligible than a *fine* word with but half a meaning, or a too compact phrase.

NERVOUS.

A word which, till lately, when applied to a man, was expressive of musculous strength, and a brawny make; and thence, metaphorically, a strong and forcible style is called *nervous* and energetic; whereas now it is used only, in a contrary sense, to express a man whose nerves are weak, and even absolute *enervation*. To preserve a distinction when we speak of such a man, and of the disorder by which his strength is impaired, we should rather say a *nervish** man, and a *nervish* disorder;

* *Nervish* or *narvish* is now often heard from illiterate persons, though I conclude not known in Mr. Pegge's time; probably because the complaint was then confined to the quality, and had not been vulgarized.

which termination conforms with similar words, such as *waspish*, *devilish*, *feverish*, *agueish*; all expressive of bad qualities, or disordered habits.

Bailey gives it as denotative of strength and vigour in its natural sense; and adds that, when applied to a person with weak nerves, it is medical cant, for which he cites Dr. Cheyney, who might perhaps first prescribe this use of the word. His expression is—"poor, weak, *nervous* creatures." Dr. Johnson follows Bailey as to the vitiated use of the word; but gives us the primitive signification as implying *strength* and *vigour*, and cites Pope in the *Odyssey* :—

"What *nervous* arms he boasts, how firm his tread,
His limbs how turn'd."

Shakspeare writes *nervy* in *Coriolanus*, Act II. sc. 1.

"Sparta," says Mr. Boswell, "was a *nervous* constitution, but deficient in *gentleness* and *humanity*." Account of Corsica, p. 189, edit. 1769.

FALSE ORTHOGRAPHY.

This is an erroneous phraseology into which writers have sometimes unguardedly stumbled; but a moment's recollection would have assured them that the epithet *false* can never be applied to Orthography; for it is saying that the same thing is both true and false. One might as well talk of *false orthodoxy*. Mr. Walpole has made a little slip in this particular, where he speaks of a letter from Queen Catharine Parr to the

Lady Wriothesley, and observes that “from the orthography of this letter appears the ancient manner of pronouncing the name *Wriothesley*, which her Majesty writes *Wresely*.”* This is to say, that wrong spelling is orthography : whereas Mr. Walpole should have written from the mode of spelling, &c.

“*Trewe orthography*” is found in the author of the “*Arte of English Poesie*,” cited by Mr. Warton,† and is only a venial redundance ; but in the same passage he talks of *untrue* and of *false* orthography.

ILL SUCCESS, AND BAD SUCCESS.

I do not cordially accede to this expression, though Bailey in his dictionary says, that “*success* is the event or issue of an affair or business, whether *happy* or *not*.” Philips adds, it is *often* applied to the former. Had he said *oftener*, I should have had a better opinion of his judgment, though I would totally banish the combination of *ill* or *bad* with the word *success*. I know I have writers of great account against me, but would appeal to their more deliberate decisions.

Johnson, however, will, in some degree defend me. He says, “It is the termination of any affair, happy or unhappy. *Success*, without any epithet, is *commonly* taken for good success.”‡

* Royal and Noble Authors, vol. i. p. 21.

† Notes on Spenser's *Faërie Queen*, I. p. 118.

‡ Yes : but by no means universally. Nothing is more common

Mr. Walpole is either strongly in opposition to me, or has forgot himself, where he says, "the Marquess of Clanricarde followed the Marquess of Ormond in his Lieutenancy and *ill success*."

In speaking of two armies, they may be said to have fought battles with *various success*, sometimes one prevailing, sometimes the other; but we cannot use that expression where we speak of one party only. That the Saxons and Danes, for example, fought with various success, may be said with great propriety; but it cannot be applied independently to either one party or the other.

These words (bad and ill success) sound to my ear just as harshly as *false orthography*; and always put me in mind of the man who said "his wife had *enjoy'd* a *bad* state of health for many years." *

than such an expression as the following. An applicant waits on the minister: on his return, his friend says, "Well! did you see his lordship on the subject?" "Yes: I did." "And with what success?" rejoins the interrogator. "Very bad, I am sorry to say," is the reply; "he refused me my request."—H. C.

* This anecdote reminds me of an inscription upon a tombstone in the churchyard, Ruscombe, Berkshire, upon a poor lady, who died, "after experiencing every species of conjugal infelicity."—H. A. L. M.

Talking of epitaphs, there is rather a singular one in a French churchyard, I think at Nantes, on the Seine:

"Ci git Jean de la Calaire,
Qui ne fut ni Pair ni Maire,
Mais de vingt-cinq enfans il fut le père,
Dont sa femme fut la Mere."—H. C.

In the *Collectanea Topographica et Genealogica*, 1837, vol. iv. p. 53, will be found collected several extraordinary instances of numerous families born of one father and one mother.

“Ignorant of what success shall follow.”

Crisp. and Crispus, p. 64. edit. 1725.

The word *success* makes the word *follow* redundant. It should run, “Ignorant of what the success may be.”

“*Succeed*,” used actively to prosper. Life of Dr. Fuller, p. 38, et antea.

HE IS A WORTHY CHARACTER.*

We say of a man who has peculiarities in his behaviour, that “he is a *character*,” meaning, what the Italians call, a *caricatura*, with something extravagant and *outré* in the outline ; but the epithet *worthy* cannot apply superficially to the man ; it must go to his heart and actions. We may say of one that “he *has* a *bad* character ;” and of another, that “he *has* a *good* character ;” but we cannot say abstractedly, that “he *is* a *good* character,” or “he *is* a *bad* character.” The ellipsis is rather too forced in the latter cases. The French are much more happy in their expressions of “C’est un *bon sujet*,” and “C’est un *mauvais sujet*.” It is scarcely allowable to say, “He is a droll character,” though we borrow our metaphor from the stage, for it requires more, and we should say, “*His* is a droll character,” meaning that which he attempts to support ; neither can we strictly say even that “Falstaff is a droll character” without an implied sign of the geni-

* Character signifies a note or mark by which a person or thing may be known ; therefore, though not strictly correct, nor indeed sanctioned by usage, to say, “he is a good character,” it is as allowable as to say of ale, that it is XX., or of Madeira, that it is *London particular*.—H. C.

tive case, as if we had said that “Falstaff’s character is a droll one.”

What is to be said then ? say they who have been used to talk thus. I answer, If you know him well, call him “a *worthy man* ;” or, if only by report, say, “he has the *character* of a *worthy man* ;” but do not mix verbs, adjectives, and substantives together, which cannot be combined with any propriety.

REPULSED ; CONVULSED.

Repulsed is a participle of an imaginary verb, formed from the substantive “a *repulse* ;” * but the true participle is “*repelled*.” We may say “the enemy was *repelled*,” or suffered a *repulse* : though I cannot agree to the participle *repulsed* ; it is illegitimate, and comes in a crooked direction from the first ancestor.† Shak-

* “Repulsed” is now, with one exception, entirely discarded by those who aim at correctness, and convulsed rendered regular. (1843.)
—H. C.

“Repulsed” is still used by electricians to imply repelled, and is in their language the opposite to *attracted*.—J. S.

It is also religiously preserved by single antiques : one of these ladies being questioned by a friend as to the cause of her pertinacious celibacy, replied, concerning a gentleman who was supposed to have paid her attention—“I repulsed him.” “But,” said the questioner, “how was it you did not marry Mr. Such-a-one ?” The spinster drew herself up, in all the dignity of mature virginity, and replied, in a solemn tone, “I repulsed him also.”—J. B.

† The Heralds denote bastardy (in descents) by a line that is crooked, or wavy, instead of a direct line.

sphere uses *expuls'd* as the participle of *expel*, which is equally irregularly formed.* Our dictionaries (viz. Bailey and Johnson) give us the verbs *repulse* and *expulse*, almost taking it for granted that a participle must have a parental infinitive. It is true the Italians have *repulsare* for the infinitive, and consequently *repulsato* for the participle; and the French have their verb *repousser* and its derivatives; but these participles, in both languages, originate radically, without engrafting. The French give their verbs the force of substantives by an article prefixed to the infinitive, as *le pouvoir*, *le devoir*, *le repentir*, &c. but in the case before us we have formed a piece of a verb out of a substantive.

Analogous to these, we have *convulsed* † as an adjective, though not as a participle; though it has been converted into the preterit of an imaginary verb, as when we say, “*An earthquake CONVULSED the country;*” where it had better be said, “the country *was convulsed* by an earthquake;” for the participle passive is here more tolerable than the preterit. In fact, we have no such verb as *convel*, from whence to form such a participle: nor will such formation always hold good when we have a similar infinitive; for though we have *compel* and *dispel*, yet we do not say *compulsed* or *dispulsed* in the participle, but more regularly, *compelled*

* Hen. VI. Pt. I. Act III. sc. 3.

† Modern usage sanctions the verb “to convulse,” as, “It was decidedly wrong to convulse society by proceedings,” &c.—H. C.

Again, “he was convulsed with laughter.”—J. S.

and *dispelled*; nor have we the substantives *compulse* or *dispulse*. *Refel* * makes *refelled*, and not *refulsed*, as according to these deductions it might do. He *refelled* all my arguments, *dispelled* all my doubts, and *compelled* me to confess that he was right. Now let us read the above sentence with the verbs according to the formation of the verb *repel*, and it will run, he *refulsed* all my arguments, *dispulsed* all my doubts, and *compulsed* me to confess, &c.

A COMPASSIONATE CASE.

This will often be told you with a long face, and it does not remove one's pity: but it is not grammar. A man may be *compassionate* in his nature as an attribute; he may pity and *compassionate* the case as a result of his feelings; but the case itself can only be said to be *compassionable*,† or worthy of pity, which has the force of a Latin gerund, or second supine.

CONVENE.‡

This verb is seldom properly used, for it is generally

* To *refel*, i. e. to *refute*.—Measure for Measure, sc. 1.

† The word *compassionable* is not in Johnson; but Mr. Pegge, in his *Curialia*, has used it; vide Part II.—EDIT.

‡ The word is used in the Universities in a singular way. An undergraduate who is summoned to answer for his misdeeds, before the head and seniors of his college, is said to be convened.—H. C.

Because the technical term for the meeting before which he is summoned, is "Convention."—J. B.

considered as an *active*, whereas it ought always to be found a *neutral* verb. A moment's attention to its origin will shew the force it must of necessity have, and that it can have no other. We read that "the King *conven'd* the Parliament;" the Parliament is "*convened*" to meet on such a day, &c. The King in the first instance may be the cause of their *convening* (or coming together), but their convention is an act of their own, as much as their adjournments; let it, then, be said that the Parliament *convened*, as well as that it *adjourned*.

I have seen numberless examples of the improper use of this verb, though but few where it is not considered as a verb active. Dr. Robertson is very attentive to the true meaning, where he says :

"The Reform *convened* in great numbers." History of Scotland, I. p. 175.

And again :

"A Synod was soon to *convene*."

Id. pp. 166. 810.

Lilly (William) generally uses it properly, though sometimes he forgets himself.

Bailey once gives it the secondary sense of a verb active; but I think he mistakes his author (King Charles), where the participle "*convening*" seems to be used for the substantive "*convention*."

The other instance is of the participle passive, viz. "*cannot be convened*," which seems to me to be a disallowance.

The misfortune is, that lexicographers make use of unclassical authorities.

In short, the verb "*convene*" is generally used in the sense of "*convoke*;" and, therefore, in such cases as the Parliament, it should be said, "the King *convoked* his Parliament, and it *convened*," thereby separating the two actions, which cannot well be included in the latter word as a verb active.

ANTI-CHAMBER.*

No author, Sir, who ever learned Latin and Greek, one would think, could possibly use *anti-chamber* for *ante-chamber*; yet such, and many there are, who have had no regard to the difference between the Latin *ante* (before) and the Greek *anti* (against).† These writers, though probably in their time they might have "forgot more Latin and Greek than you or I ever knew," have here for our comfort forgot themselves.

Bailey observes, that the word in question is generally written *anti-chamber*, but adds that it is improperly so.

Dr. Johnson copies Bailey, and quotes Dryden and Addison, in the following passages:

"The empress has the anti-chambers past,
And this way moves with a disorder'd haste."

Dryden.

* This is quite exploded, except amongst such persons, perhaps, as talk of the "*viâ media*."—J. B.

† *Anti-chapel* often occurs for *ante-chapel*, They are mixed and hybridous words at the best: but that is not our business.

“His anti-chamber and room of audience are little square chambers wainscoted.”
Addison.

Authors never write *ANTicedent*, *ANTidiluvian*, or *ANTipemultima*; or, on the other hand, *ANTEpodes*, *ANTEchrist*, or *ANTEDote*, as they might with equal propriety.

Shakspeare may be excused, but not so his editors, where the scene is laid, as in the opening of the play of Hen. VIII. in an *anti*-room in the palace; and again in Act II. sc. 2, it lies in the King's *anti*-chamber.* If the editors found it so written, their business was, for the sake of their own literary credit, to have corrected it; which they might safely have done, without any insult to the poet's genius.

The Latins ran into the same error, and used *antilogium* for *antelogium*,† though *antelogium* is condemned as *vox hybrida* by Dr. Littleton: it should therefore be *anteLOQUIUM*, to preserve its regularity, which is given by Littleton.

Something similar to this is the word *mal*-content, usually written *male*-content. The word is French, and not directly from the Latin, though the former have both it and *mécontent* in the same sense [v. P. Bouhours and P. Girard]. Shakspeare has *male*-content. [Two Gentlemen of Verona, Act II. sc. 1.] Goldsmith has *mal*-content.

Sir William Temple somewhere uses *discontents*,

* Capell's edition, and Johnson and Steevens.

† Vide *Antilogium* in Littleton's Dictionary.

which no doubt is better ; for, when we write English, let it be as much so as possible, except where we have no word of equal strength. [V. Boyer's Dict. voc. *mé-contens.*]

GOOD MORNING TO YOU.

When the families and friends of our fathers and grandfathers met at breakfast, they mutually saluted each other by wishing a *good morrow*; as much as to say, "We meet together well *to-day*, may we do the like *to-morrow* !" This, Sir, was the language indeed even in our own remembrance. All familiar writers, except those of yesterday, give the same salutation ; as, for instance, in Shakspeare, Publius says, "*Good morrow, Cæsar* ;" afterwards, Cæsar says, "*Good morrow, Casca* ;" and again, "*Good morrow, Antony*." * *Æmilia* says to *Cassio*, "*Good morrow, Lieutenant*." † It occurs in an hundred other instances, needless to be multiplied. ‡

Another matutinal expression in ancient use was, "Give you (*i. e.* God) good day," § implying a hope that the day might end as well as it had begun ; but

* *Julius Cæsar*, Act II. sc. 6.

† *Othello*.

‡ *Good morrow and Good e'en*.—See a note, much to the point, in Johnson's and Steevens's *Shakspeare*, *Timon of Athens*, Act II. sc. 2.

§ Used also in French. *Molière*, in *L'Avare*, tells of a man who so hated the very word "to give," that he never said, "*Je vous donne le bon jour*," but always, "*Je vous prête le bon jour*."—H. C.

the most ancient and enlarged wish was Good *den*; that is, good *days*, being a contraction of the Saxon plural *day-en*, a phrase which occurs several times in *Shakspeare*.* This will account for what one sometimes ignorantly smiles at among the children in country places, where, in passing a stranger in a morning, they seem to accost him with, "Good e'en! Good e'en!" which is generally mistaken for an evening wish, though it is in fact *good den*, a little softened in the pronunciation. These, with that of *good night*, were all that our ancestors thought necessary, and do not comprise some absurdities which modern refinement has introduced, and thereby inverted the order of things. We now begin with wishing our friends, if ever so early or late, even if it be mid-day, a *good morning*; † but why wish him what he visibly enjoys? for a wish always has a regard to futurity; and it would be much more sensible rather to say in a morning, "*I wish you a good afternoon!*" The wish of the *morning* should be for a *good day*, at least (if not a good morrow); in the day, for a *good night*, unless you choose to divide the day into three parts, and in the course of the day wish a good evening, *à la Française*; for the French have only the compliments of *bon jour*, *bon soir*, and *bon repos*. The misfortune with us is that we wish the compliment

* Capell's Glossary.—See *Romeo and Juliet*, Act II. sc. 4; where it must mean *day-en*, and not *even*, as the commentators suppose.

† May not the Irish phrase, "The top of the morning to your honour," be a more correct mode of speech?—J. S.

of the time present ; for in the morning itself, we say *good morning* ; in the day-time, *good day* ; and in the evening, *good evening* ; all which civil speeches come too late, except that *good night* has its proper place. The wish of the *morning* should be for a *good day* ; of the *day* for a *good evening* ; and of the *evening* for a *good night* ; but as to that of a *good morning*, it can have no place except between people who chance to jostle together in the night. But in none of these cases do we extend our wishes so far as our ancestors used ; and literally take no thought for the *morrow*. Morning and evening are now such arbitrary divisions of the twelve hours, that a wish may now and then actually relate to a past time. Thus, between six and seven o'clock in the Summer, when my Lord, going home to dinner, meets his tailor, who has dined at two, drank his tea at six, and is sallying to take his evening walk, his Lordship returns the tailor's bow, moves his hat, and wishes him a good morning. Now the old phrase of a *good morrow* would heal this anachronism.

“A good morrow morning to you” * is an evening compliment, which I have heard made use of, as well as a morning one.

PREMATURE.

You and I know very well that this word, when metaphorically used, is adduced from fruit which either

* “Good-morrow : for, as I take it, it is almost day.”—Measure for Measure, Act IV. sc. 2.

falls or is gathered in a crude state before it is ripe ; which it will in the event assuredly be, if not thus prevented. The metaphor cannot therefore be applied to any thing that is not certain to happen in due order of time. This should be its true situation ; but perhaps there are few words so misapplied as this is in the public prints : as a specimen of which, I give you instances, which, if not authentic in themselves, are very similar to many which often occur. One newspaper will tell you that a marriage has taken place between “The Right Honourable Lord A. of, &c. and Miss B. a young lady of great beauty and fortune, and possessed of every accomplishment necessary to render the marriage state happy ;” when the paper of the next day assures you, from authority, that the account of such marriage is *premature*, for that Lord A. and Miss B. never saw each other in their lives. Would you not suppose that marriage must here go by destiny, and that this match must indispensably * take place at some time or other, even though the parties should live unmarried to each other to the age of Methusalem ?

Another Paper relates to you that “A lady with her child in her arms fell out of a window up two pair of stairs in ——— street, and both were crushed to death :”—then the same paper, of the next day’s date,

* Nevertheless, fruits which fall before they are ripened would not necessarily, as Mr. Pegge would infer, have always come to maturity. I do not mean to defend the absurd expression, but merely to use his own arms against him.—J. B.

is extremely happy to acquaint the public, that the account given yesterday is *premature*, for that both the lady and the child are in perfect health, and that no such accident had happened: from whence one is to infer, according to the true meaning of the metaphor, that the lady was, of necessity, to fall out of such a window, with a child in her arms, and that both must be dashed to pieces.

INDIFFERENTLY

is a word which, from two meanings, is reduced to one. It is very unseasonably placed, were we pray that justice may be “truly and *indifferently*” administered by those who, &c.

It reminds me of a Mayor who pardoned a man for an offence, and said to him, “Now, am I not a *pitiful* magistrate?”—“Yes, your worship.”

SINCE.*

A preposition, which ought to govern something.

“It is so long *since* I came to town;” “*since* I left the country.”

It cannot have well the sense of *ago*; though it is

* In Guernsey the phrase runs,—“*Since I am here;*” a literal translation of “*Depuis que je suis ici.*”—H. A. L. M.

† See Shakspeare’s Comedy of Errors, Act II. sc. 1. and Tempest, Act V. sc. 1.

often said that “a few days *since*” a fire broke out, and such like expressions, when it means a few days *ago*, or a few days *past*.

Q.—“When did you come to town?”

A.—“About a fortnight *since*,” i. e. *ago*—*sed malè*.

Q.—“When?”

A.—“Not half an hour *since*.”

“Twelve years *since* (bis) thy father was Duke of Milan.”

Tempest, Act I. sc. I.

PRECEDENT.

It is a little singular that one word with the identical meaning, and the same in all points, should be used with the penultima short when a substantive, and long when an adjective. Such, however, is the word *precēdent* and *precēdent*.

GO TO.

Dr. Johnson, as a lexicographer, gives no further interpretation of these obsolete words, so common with Shakspeare, and other old writers in dialogue, than that they are objurgatory; and merely gives them the interpretation of “Come, come; take the right course;” adding, that “it is a scornful exhortation:” which construction, by the way, he took *verbatim* from Bailey’s Dictionary.

The words certainly imply a departure from the

subject of conversation, by the metaphor of *going*; as if it should be said, *go* to some other place, by which I shall be relieved from your company; but, with all this implied *going*, it is strange that the Doctor should choose to render it by “Come, come;” which is as bad as the common phrase to a beggar, of “*Come, come; go about your business.*”

*Go to** is generally passed over, as if it meant no more than *tut, tush, pooh*, or *pshaw*. *Tille-valle*.† And the commentators upon Shakspeare ‡ in particular, in whose plays it occurs so often, treat it with great indifference, as unworthy of their notice.

I cannot, however, help being of opinion that these two little words involve much ancient expressional history, if I may so speak, and which will lead us farther than it at first points out.

There is a context wanted; as two such dependent words, like an old illegible guidepost, point somewhere; though it expired as a mere objurgation. “Go to the d—l,” says a wag.

“And the King of Syria said, Go to, go; I will send a letter unto the King of Israel.” §

* The old Roman said, “*Abi in malam rem!*” that is, “go to the gallows,” or, “go and be hanged!” So merchants say of a person ruined, that he is “gone to the dogs,” or sometimes “gone to pieces.”
—H. C.

The Irish say “*gone to the bad.*”—H. A. L. M.

† Du Guesclin. Robertson’s Charles V. I. 278. [Tille-valle is more usually spelt tilley-valley.—J. S.]

‡ See the Variorum Edition of Johnson and Steevens, *passim*.

§ 2 Kings, chap. v.

The Bible was translated at different times; begun in the reign of Henry VIII., but not completed till 1611.

The answer to "Go to God," seems naturally to have been "God *be* to *you*," which may be our "Good *bye* to you;" but for this there is no present authority.*

The old manner of closing a letter, "I commit or I commend you to God," seems to be the same expression.† The latter means *recommend*; as,

"Commend me to my brother Edmund York."

Shakspeare's Richard II. sc. 2.

"To go to the world," *i. e.* to be married; *quasi*, to depart from the jurisdiction of the Court of Wards.‡

Beatrice, in *Much Ado about Nothing*, says.

"Every one goes to the world but I."

"To go without day," is to be dismissed the court without *trial*. So in the old phrase "To go to God." Jacob, who cites Broke. Kitchin, 193. Blount also cites Broke, tit. *Failer de Records*, No. 1. *Ire ad largum*. And see Littleton's Dictionary, 3d Part.§

* No: "good bye" is merely a contraction of "God be with you," and was formerly written thus, "Good b'w'ye."—H. C.

The Spaniard says, "Vaya usted *con* Dios," that is, "Go *with* God;" and this is his form of farewell.—H. C.

† See Lodge's Illustrations, vol. II. p. 24.

‡ See note to "As You Like It."

§ "A feather in his cap."—Among the ancient warriors, it was customary to honour such of their followers as distinguished themselves in battle by presenting them with a feather to wear in their caps, which, when not in armour, was the covering of their heads; and no one was

GOT A MIND.—A MONTH'S MIND.

“To have a mind” (as we say) to do any thing, and “to have *got* a mind” to do it, are the same expressions, excepting that the Cockney adheres to the true phrase, which leads to its meaning more forcibly than ours does. They both imply an inclination, almost amounting to an injunction, radically derived from an ancient custom, more fully explained when they say, as is frequently the case,—“I have got a *month's* mind” to do such a thing. This metaphorical expression is deduced from old testamentary requisitions in the times of rigid popery, whereby the party dying enjoined certain masses, &c. to be performed at *a* or the *month's* end, for the good of his soul, for which he left a periodical sum of money, as to a chauntry priest, &c.

This, being a declaration of the will and *mind* of the deceased, was called “his *month's* mind.” There was no danger of its being neglected in the performance in those times, while it carried the reward with it; but, after the Reformation, when the bequest was pecuniarily abolished, the “*month's mind*” no longer was attended to, and the soul of the deceased was left to its fate in purgatory; though the expression, once strong in its inducements, subsisted, to denote any bold inclina-

permitted that privilege who had not, at least, killed his man. The memory of this old compliment is yet retained among us by the customary saying, when any person has effected a meritorious action, that it will be “a feather in his cap.”—*Brady*.

tion dependent on the party speaking from the operations of his own wishes.

Thus one Cockney will say to another, “ *I have got a good mind* to go to the play ;—have you ? ”

The *month's-minds*, and other more frequent masses for the souls of the dead, have sometimes borne hard upon the property of the living. Dr. Smollett, in his Travels, relates the case of a poor gentleman of Nice, whose great-grandmother had founded a perpetual mass for her soul, at the rate of fifteen sols (about nine pence English) *per diem*, which at length was all that then remained of the family estate. This gentlemen remarked the greatness of the hardship, by observing, “ that, as she had been dead upwards of fifty years, her soul had in all probability been released from purgatory long before ; and that the continuance of the mass was become an unnecessary expense, though it would be impossible to persuade the Church to relinquish the emolument.”*

Masses were an article of traffic among the monks ; as, if the masses are very numerous at one convent, the priests hire those of another to perform them for a small sum, and pocket the difference.†

Dr. Johnson passes it lightly over ; and contents himself with interpreting a *month's mind* to express a *longing desire* to do any given thing. He cites Shakspeare, and a passage in Hudibras, in both of whose

* Smollett's Travels, Letter XX.

† Ibid.

times it implied no more ; but the true meaning lies farther back in the annals of time.

A priest has got “a *month’s mind* to perform.”—Grey’s Notes on Shakspeare, I. 80.*

“The *month’s mind*” of the two Dukes of Suffolk, 1551 ; see Strype’s Mem. II. 281 : of Sir William Laxton (late Lord Mayor), 1556 ; see Strype’s Mem. III. 305 : of the Earl of Sussex ; idem, p. 314.

“A *second year’s-mind*” was performed for Master Lewyn, an ironmonger, June 29, 1557 ; idem, p. 378.

COMPLIMENTS†

seem to mean *comply-ments*, and therefore cannot be used in the first instance of an invitation ; as it rather appears to be the language of the *invité* than of the *inviter*. A asks B to dine with him. B returns for answer, “that he will *comply* with A’s invitation.”

Compliments, therefore, ought to be the cardinal word of ceremony in the return, and not in the request.

* See also the Two Gentlemen of Verona, p. 135, edit. Johnson and Steevens.

† There was once, to the disgrace of the English name, a board put up in the Tower, on which, in legible letters, was painted,—“It is expected that visitors should compliment the warden.” A French gentleman, not understanding the meaning of this, began to *praise* the warden, who by no means approved of this mode of fulfilling the expectations of “the board.” He was soon undeceived, very much to his surprise, by being told, that a compliment, in English, meant half-a-crown.—H. C.

WAIT UPON.

The answer to an invitation from A to B is, “that B will do himself the pleasure of *waiting* upon A.” This is contrary to all the rules of etiquette; for A, at whose house the scene is to lie, is bound to *wait* upon B, his guest. I remember when the language was, that A should say to B, on inviting him to his house, “that he would be very happy to *wait* upon him in St. James’s Square.” Every man is to *wait* upon his *guests*, by himself, or his sufficient deputy; and not *they* upon *him*. In the first instance, to *wait* means to *attend upon*; just the reverse of the French *attendre*, which signifies to wait *for*, or expect.

PREVENT—LET, &c.

There are some few words often heard by us in the Church Service, and in Holy Writ, which, according to the present ideas annexed to them, are very unlucky in their situations. I do not mean to jest on a serious subject; but, at the same time, cannot conceive that above one in one thousand can possibly know the meaning of, “*Prevent* us, O Lord, in all our doings;” though all utter it with a supposition, perhaps, that it extends to our *mis*-doings. Such mental interpretation will do no harm. It rather means, according to one sense of *prævenio*, “go before,” or “guide us.”

Besides the Holy examples, Dr. Johnson cites

Hooker : but the word has taken so different a meaning at this time, that it staggers at first.*

Rewarding for crimes, in Scriptural language *sapè*; as in one of the Psalms for the 6th day of the month, morning service, xxxi. 26. The Greek is, “will render or *retribute* unto them.” So Proverbs, xi. 13, *recompence* is applied both to the righteous and the wicked.

The worst of these words of duplicity is *let*, which frequently operates in direct opposition to its present meaning. In one of its old senses it only survives as a substitute in the tautological language of Law, as “without *let*, *hindrance*, or *molestation* ; ” with which it is generally combined ; which words, like acres, are to be found (be the same more or less) in every lease.

“ I’ll make a ghost of him that *lets* me.”

Hamlet, Act I. sc. 4.

REDUNDANCIES.†

“ He answered, and said : ”—an amplification, by

* See examples in Johnson.

† A very remarkable instance of redundancy is to be found in the name of a certain hill, Bindun Hill ; the original name was Pendun hill. The Britons called the eminence simply, Pen, a hill : the Saxons, taking the word Pen as a proper name, called it Pen-dun, or Pen-hill. The English have in like manner taken the compound Pen-dun, or Bindun, as a proper name, and designated the eminence, Bindun hill, i. e. Hill-hill-hill.—H. C.

Dene, a glen or deep valley, has been amplified in something the same manner as hill. Near Hartlepool are several, which were originally

which a previous conversation had passed, and a question been propounded.*

“*Kneeling on your knees.*” Communion Service.

The *husteron-proteron* seems to have been common, or at least unheeded by our ancestors. Thus Shakspeare,

“*Bred and born.*”

Twelfth Night, Act I. sc. 2.

“Titus, thou shalt *obtain* and *ask* the Empery.”

Titus Andronicus, Act I. sc. 2. edit. Johns. and Steev.

“*Read or Write.*”† Robertson’s Charles V, Book I. p. 278 ; Book V. p. 21.

MISCELLANEOUS REMARKS.

Married.—“He married *her*”—“she married *him*”—“Rev. Mr. A. married *them*.”—“*Il marria avec.*”

Gentleman-like.—“He treated me in a gentleman-like manner.” It should rather be “*gentlemanly* ;” otherwise it is a reflection, as if his gentlemanship was

called from the trees which respectively clothed their sides, castle yewdene, ashdene, hazledene, but are now Castle Edendean, Ashdendean, Hazledendean.—H. A. L. M.

* “He opened his mouth, and said.” Very often, “he received us with the most hearty cordiality.”—H. C.

† So also, he put on his coat and waistcoat, and his shoes and stockings ; he put on his hat and wig.—H. C.

affected, or mine was doubtful.* “He treated me like a gentleman operates both ways. I have heard it pronounced gentlemanly, without the second *l*.

Dr. Robertson writes *brieves*, vol. II. p. 133. So *beeves*, without a singular. The printers say *prooves*.

To confuse, is used by Dr. Johnson in the note to *As You Like It*, p. 274.

Accidence.—Dr. Johnson, &c. spelt it so.† I should rather write *accedence*, as *Inceptio ad Gram.* as Leigh on Armory does.

Which for Who.—*Timon of Athens*, Act II. sc. 1. Mr. Steevens says, in the note, that the use of it is frequent in Shakspeare.

To like, is used both ways. “His countenance likes me not.”—*King Lear*.

Dislike and *Mislike*, synonymous, used both ways as above.

Proportionably, Boswell’s *Account of Corsica*, p. 368. Qu. if not proportionally? ‡

* It is not intended as such. “If you air a gentleman, behave as siteh,” is a very common cockney expostulation. *Gentleman-like* is now almost exclusively used by the more educated classes; and *gentlemanly* bids fair to be confined to “gents.” Cobbett used gentlemanly.
—H. C.

† And rightly: it is the inflection of nouns, pronouns, and verbs, the “*accidentia verborum*,” that is implied in the word *accidence*.—
H. C.

‡ No: *proportional* and *proportionally*, appear to be mathematical terms; *proportionable* and *proportionably* are more strictly adapted to the usage of every-day life: the one implies an *exact* proportion, the other only a *possible* or *approximate* one.—H. C.

Amphitheatre, promiscuously used with THEATRE—*sed malè*.

Equanimity of Mind—*malè*. We might as well say *pusillanimity* of mind; the *-animity* expresses the *mind*.*

Keeps, in a College sense. Titus Andronicus, Act V. sc. 2.

"*We carried away our mizen-mast.*"—Byron's Narrative, p. 4, 1780, 12mo; i. e. "we lost our mast."

Among and *Amongst*.—*Among* is the true word, from the Saxon; and *amongst* seems to be intended as a superlative, *quasi* *amongest*.

I for Aye.—Romeo and Juliet, Act III. sc. 2.

But, † i. e. Without.—Eltham Stat. art. *Almonry*.

Per case, Perchance.—Ibid. chap. 75.

Did off ‡ *with their coats*.—Orders of Henry VII. for the regulation of his Household.

In no time; § in a moment.—Dover Dialect.

At afternoon.—Eltham Stat. chap. 45, and chap. 75, &c.

* "Anxiety of mind," is a phrase often objected to as redundant; but there is a very disagreeable *bodily* feeling which physicians call "anxiety."—H. C.

† Motto of the Duke of Sutherland, "Touch not the cat *but* the glove."—H. C.

‡ Contracted into "doff." Did on, contracted into "don."—H. C.

Din, for do in; dout, Hampshire dialect for do out, or put out. So, a pair of douters, for extinguishing candles.

§ A very common phrase is, "in less than no time:" well exemplified by the commander of an American ship; he said, "I calculate my ship sails so fast, that, if she leaves London on the fifteenth of March to go to New York, she will get there by the fifth (ten days before); I reckon, that if any other ship were to sail from July to eternity, she would not overtake her."—H. C.

Before I undertook this investigation, I was not aware that we all speak so incorrectly in our daily colloquial language as we do.

The best of us generally use the adjective for the adverb,* where there is any degree of comparison to be expressed. How *extreme* † cold the weather is, for *extremELY*; *prodigious* fine, for *prodigiousLY* fine; and in other cases, where no comparison is implied, as *previous* for *previousLY*.

Exceedingly may be used independently as an adverb, but not as an augmenting adjective. As, "I like it *exceedingly*:" but we cannot say "*exceedingly* well," ‡ and should say "*exceeding* well," i. e. more than well; as Shakspeare does the word *passing* :

"'Tis strange, 'tis *passing* strange."

The Prince in the Second Part of Henry IV. says, "I am *exceeding* weary." Act II. sc. 2. [So "*exceeding* wise." Much Ado about Nothing, Act II. sc. 3.]

The old adjective *incontinent* is generally used for the adverb *incontinentLY*. [Othello, IV. 3.]

Contrary § for *contrariLY*; as, "*contrary* to our in-

* This is quite out of date now (1843).—J. B.

† The Rev. Mr. Foster, late rector of Kingstone, Somerset, gave an admirable reason for this: "Why," said a friend to him, "do linen-draperers always say, that they have laid in an entire new stock, and not an entirely new stock?" "The reason is," replied Mr. Foster, "that they do not like to give their customers the *ly* (lie)."—H. C.

‡ "Yes, we may."—J. H. Tooke's MS. note. [And for once Tooke is right.—H. C.]

§ *Contrary* in the North is used to express a person in the contradictory mood—such a one is so *contrary*.—H. A. L. M.

tention," and "*contrary* to custom," after a verb, are both ungrammatical, and *contrarily* should be used, as it is by Dr. Johnson. [v. Tour to the Hebrides, p. 278, and in his Life of James Thomson.]

Godly, adverbially, for *godlily*. Offertory.

Ungodly, adverbially: "Vainly, detestably, and also *ungodly* employed." Appendix to Mr. Pennant's Journey from Chester to London, 1778, 4to. No. III. in the Resignation of the Prior and Convent of St. Andrew's, Northampton.

"Of all their *ungodly* deeds which they have *ungodly* committed." Jude, ver. 15.

INSOLENT. — We say, an *insolent* fellow: from the derivation of the word, it cannot be applied to a person; for we mean to say, he treated us *in an insolent manner*, such as we had been unaccustomed to. *

I SHALL BE AGREEABLE TO ANY THING;—*i. e.* any proposal will be agreeable to me.

OFTEN, for *frequent*.—Locke on Education, sect. 66. "And see, by *often* trials, what turn they take."

FEW is used adjectively by Sir James Melvil.

"HE WERE BETTER BE WITHOUT IT," says Mr. Locke (on Education, sect. 70, prop. fin.) We gene-

* There are in all languages abundant instances of words being thus changed from their etymological signification. Insolence is now an European word, implying a particular species of impertinence, and its universality may save it. The like cannot be said for the word "*equivocation*," which in Spanish implies any kind of mistake.—H. C.

rally say he *had* better be without it. The full sense of Mr. Locke's expression is, he *would* be better *to be* without it. It savours of the Italian, where the verb *esse* is conjugated by itself in the compound tenses.*

* I have been—J'ai été—Sono stato—Ich bin gewesen.

* * * * *

Here are two forms : the French and English say, I have been ; the German and Italian, I am been ; the question is, whether of the two is the more philosophical ? In order to arrive at a correct answer, we must investigate the nature of the participle—been, été, stato, gewesen ; and according as we decide it to partake more of a noun substantive, or a noun adjective, must our reply be given. It will readily be granted, that nothing but a substantive can express that which is the object of possession : we possess a house, a horse, goodness, or toryism ; but we do not possess blue, good, or whiggish : hence, when we say we have eaten, we have loved, either the words “eaten” and “loved” must be understood by some ellipsis as substantives, or the word “have” must convey some signification which is not that of possession. Now it will be evident that the words “eaten” and “loved” do convey the ideas rather of adjectives than substantives, inasmuch as the substantives of which they express *the condition* may be added to them : thus, I have eaten beef, I have loved Mary. The word “to have” has the signification of to hold, in the sense of to consider : it is true this sense is now obsolete, or nearly so, but it maintains its place in our compound tenses. Let us try the sentences we have adduced by it—“I have loved Mary,” “I consider Mary loved;” “I have eaten beef,” “I consider beef eaten.” These phrases do not, indeed, exactly coincide, but they approach more nearly to the requisite tense than “I possess Mary loved,” “I possess beef eaten;” for though a person may in one sense be said to possess the beef because he has eaten it, it by no means follows that he possesses Mary because he loves her ; but these are instances in which the Italian and the German would use the same idiom with the Frenchman and the Englishman :

J'ai mangé du bœuf.

I have eaten beef.

Io ho mangiato del vaco.

Ich habe das kindfleisch gegessen.

J'ai aimé Marie.

I have loved Mary.

Io ho amato Maria.

Ich habe die Maria geliebet.

MIND,* for remind.—Locke on Education, sect. 71.

PUT ABOUT, for *put upon*, or *set about*. Ibid. sect. 72.

But with the verb to be, as well as with verbs called reflective, all which partake of a neuter character, the other form takes place, and they are conjugated with the simple tenses of sein, esser, être, to be. Now it will be found that the participle *been* is an adjective, and implies *a state*, or condition, to the full as much as the words *good* or *blue*. In fact, it is a very condensed word, and will bear expanding into “existing at a period subsequent to that when I was.” Let us try this:—I have been to Cambridge; that is, at some time anterior to the present, but which portion of time is not entirely passed, I existed at Cambridge. It is uniformly allowed by grammarians that the perfect tense states that an event happened at some previous portion of an unexpired period, and that therein it differs from the imperfect, which has no such implication at all, and from the pluperfect, which implies that the understood period has expired. Thus:—

I ate—indefinitely.

I have eaten—this month, this year.

I had eaten—before he asked me.

This will be sufficient to justify the expansion of the word “*been*” into “existing at a period subsequent to that when I was”—I have been to Cambridge; that is, “I *am* existing at a period subsequent to that when I was at Cambridge.” The word *have* could not be used in the sentence so expanded, and, therefore, if the expansion be correct, “*have*” is an anomaly in the English language, and to be justified only by custom.

It will be necessary then to explain still further the ground upon which the proposed expansion rests:—to be, is to exist; being, existing; been, existed; but, by merely changing one word for another, we do not approach any nearer to the solution of the difficulty: been, then, signifies the state or condition of a person or thing at some time now past. He has been esteemed; he had been to Cambridge: the condition or state of the person is indicated in the above sentences by “*been*.”—

* “I mind me,” for, “I recollect,” I have heard often, and surely seen in old ballads.—H. A. L. M.

A QUITE OTHER THING.—Locke on Education, sect. 94. “And finding it a quite other thing.” The received expression is *quite another thing*.

SURFEIT.—Used as a participle by Mr. Locke. “By being made *surfeit* of it;” i. e. surfeited with it. Education, sect. 108.

TOLE.—To draw or decoy a person to a thing. Ibid. sect. 115.

AVERSE FROM—AVERSE TO.—Both are used; but the first seems to be the most proper, in writing at least. The latter is mostly used in common speech. “The English, averse *from* the dominion of strangers.” Robertson’s Scotland, 8vo. vol. I. 258.

AFTER, should govern something, otherwise we ought to use *afterwards*; but we frequently meet with such expressions as these :

“He died not long *after*.”

“He lived many years *after*.”

“He paid the money *after*,” &c.

i. e. after *the time of which we have been speaking*; but this is too great an ellipsis.

Hence the German and the Italian says, “he is been,” “egli è stato,” “er ist gewesen;” “and he was been,” “egli era stato,” “er war gewesen;” and it must be allowed that their phrase is the more philosophical. Were we to translate the verb “*have*” into either of its two meanings, *to possess* or *to consider*, and apply it to “*been*,” we should find it useless :

I have been to Cambridge	{	I possess been to Cambridge.
	}	I consider been to Cambridge.

Neither will it answer to the expansion given above.

There were many words and expressions in use among our forefathers, which would make very strange havoc with our present modes of writing and speaking.

“ I have received the *unvalued* book you sent me.”

*Milton's Verses on Shakspeare.**

“ Mr. A. keeps a very *hospital* † table.”

“ I have visited Mr. B. this summer, and feel great *resentment* of the treatment I received.” ‡

“ have lately read Mr. ———'s History of ———. It is a most *pityful* performance.” §

Sir Thomas More's Edward V. 1641, is called his “ *Pityful* Life of Edward V.”

“ King Charles I. was very much *reduced* indeed ; but the *reduction* of King Charles II. brought things right again.” ¶

“ Mr. A. is as *humoursome* a man as I ever met with ; though at certain times he can be as *humourous* as any body.” ||

* See a note on Richard III. Act I. sc. 4, edit. 1778.

† Fuller, Church History, B. V. p. 197.

Hospital and *Hospitable*. *Hospitality* should rather be *hospitability*, the former seeming to apply to the care taken of a patient in an hospital. From *irritable* we have *irritability*. *Practicable* makes *practicability*, and we have not the word *practicality*. If *hospital* were an adjective, the substantive *hospitality* would follow : but the adjective is *hospitable*.

[In the church of Calais, either is, or was recently, the following inscription, in the two languages : “ Tronc pour les pauvres hôpitaibles. Trunk for the poor hospitable.”]

‡ See Life of Dr. Radcliffe, p. 92, edit. 1736.—N. B. It is in Johnson's Dictionary.

§ Life of Dr. Thomas Fuller, London, 1661, 12mo. p. 104.

|| Shakspeare. See before, p. 60.

“I never saw any man more *important* than he was, when he came to beg I would do him the greatest favour in the world.”*

“And I treated him *respectively*.”†

“But I afterwards found that he was a man of the greatest *dissolution* in the world.”‡

“Where does he live?” “In a very *inhabitable* part of —— shire, where his father lived before him.” §

NAMES AND TITLES.

To the affectation of new-fangled modes of spelling words, we may add what has of late years happened to names and titles, some of which have been expanded or altered, in the position of letters, or in their terminations, and in other particulars, contrary to long-established practice, however they may be warranted by antient usage, insomuch that one scarcely knows them again when seen in their old new cloaths.

If every name of a person or place were to be restored to original spellings, we should not discover who was meant; nay, the simplest names have been so mutilated, that the learned editor || of the Northumberland Household Book assures us that he has seen the plain

* Comedy of Errors, Act V. sc. 1.

† Two Gentlemen of Verona, and Godwin's Henry VIII. p. 101. See before, p. 65.

‡ Robertson's Charles V. vol. IV. p. 362.

§ Richard II. Act I. sc. 1.

|| Dr. Percy, the late venerable Bishop of Dromore.

dissyllabical name of *Percy*, in various documents which have come before him, written *fifteen* different ways.

The family name of the Earl of *Dysart* has so long been spelt *Talmash*, that one stares at the first view of the present mode of writing it, *Tollemache*. The Peerage of Scotland, Crawford, Douglas, &c. and the Heraldic Writers, Sir George Montague and Mr. Nisbett, give it as *Tallmash*.*

The name of *Littleton* is now studiously to be written *Lyttelton*, under pain of displeasure. The great lawyer, the head of that name, wrote it *Littleton*; and no lawyer of the present age would scruple to do it; as does his commentator, Lord Chief Justice Coke. I fancy that our old friend Adam Littleton, the dictionarian, would have whipped a boy for spelling it otherwise than as we find it at the end of his dedication, *Littleton*.

Some words have got back again. *Fauconberg* was for a long time *Falconbridge*, and is now got back again to *Fauconberg*. Shakspeare has it both ways.†

I love to *learn*, Sir; but I hate to *unlearn*. To you and I, Sir, who have seen more than half a hundred years, it is re-funding.

* The family of the Duke of Somerset have discarded their *historical* name Seymour, and reassumed that which they brought from Normandy, St. Maur. —H. C.

† The name of Shakspeare himself is another example. In this edition of the present work it “has got back again” to the mode in which he wrote it himself, which has also been adopted in Mr. Knight’s recent editions, and in many other places; whilst Mr. Collier and the directors of the Shakespeare Society prefer a more elongated spelling. On this subject there was a long controversy in the Gentleman’s Magazine for 1840.—N.

ADDITAMENTA.

CURSORY REMARKS ON JOHNSON'S DICTIONARY.*

It is not my purpose to comment upon Dr. Johnson's Dictionary. Thus much, however, may be observed, that, when he engaged in this laborious and voluminous* work (for I will not call it otherwise *great*), it is acknowledged that he wrote for bread, and was paid by the sheet. It was not a task to which his refulgent genius ever prompted him ; his thoughts were too elevated to have selected such an office ; and therefore it was submitted to, as an infliction necessary for the supply of his immediate occasions. Thus he *devoured* his Dictionary, as it grew, faster than he wrote it ; for at the close of it the balance was against him. He was honest, and did his best, I make no doubt ; and therefore peace to his shade ! He did not wilfully, like Baretti, secrete *four thousand words* for a second edition.

* The great work of Gibbon was once quoted by Sheridan, in his speech on the trial of Warren Hastings, "as the luminous page of Gibbon." Proud of the compliment, the historian every where repeated it. When this was told to Sheridan, he replied, "I said vo-luminous."—H. C.

I do not think Lexicography was his *forte*. He submitted to it; and we are at present highly obliged by his labours, painful as they must have been to him. This branch of erudition is enough for one man, however qualified.

Criticism is equally out of Dr. Johnson's line. His notes on Shakspeare are trifling and unsatisfactory, compared with those of Mr. Steevens; for which it may be said, and I hope without offence, that Dr. Johnson had every thing else to do; while Mr. Steevens was absorbed in the subject, and was *totus in illo*.

Dr. Johnson's work, great as it is, cannot be called a perfect, or even a satisfactory work. He built on old foundations, some of which he pulled down, which should have remained, and left others standing which he was able to have demolished. He worked for a body of booksellers, called *The Trade*; was paid generally in advance; and it is very discernible in many cases wherein he was diligent, and wherein he was indolent and inattentive. When money was wanting, sheets were written apace; when money was in his pocket, he was more deliberate and investigative. He had too much *vis inertiae*, and a want of enthusiastic zeal, founded on an independent love of his subject; and passed things over because he was not in a humour to examine them thoroughly, or when some other object called him from this laborious work to more pleasing and flattering subjects, better suited to the bent of his great and unbounded faculties.

Dr. Johnson was not at all aware of the authenticity

of dialectical expressions, and therefore seldom attends to them, or considers them as natives, but as outcasts ; whereas they contain more originality than most words, &c. in common use at this day, which are begotten by *Absurdity* on its fantastical mistress *Refinement*. The languages of our ancestors, preserved in our provinces, are not all by one common parent ; for, if you would seek for the terms and expressions of *the Northern people*, it will be in vain to ransack the British tongue ; for it is all *Saxon*, as is the Scotch. On the other hand, it will be as fruitless to hunt for the language of *the West of England*, which is entirely *British*, in the Anglo-Saxon mine of the North.

A word more on this Dictionary, and I have done. It professes to be an *English* dictionary, and is too much so ; for, though I do not wish such a work to contain *expressions* borrowed from other languages, though daily in use, yet there are *technical words*, which often have started, though compounded or borrowed even from the Greek, which by naturalization ought to have a place in a *national dictionary*. How otherwise is the next generation to understand what is meant by the *Lyceum*, the *Eidophusicon*,* Sir Ashton Lever's *Holophusicon*, Walker's *Eidouranion*, or the *Panorama* ? *Ranelagh*, the *Pantheon*, *Vauxhall*, may perhaps survive some time longer ; but of the others, some are already gone, and the rest will probably die with their sponsors.

* And what title have such words in a dictionary, or such persons to make words ?—H. C.

To these may be added the newfangled terms for various articles in dress, both male and female,* in furniture,† and general domestic use.

Many of these terms were well known in Dr. Johnson's time, and many have arisen since; but I would make the observation general, by saying that such words, as *denizens*, ought to have a place in an *English dictionary*.‡

As to words newly coined, we see many very justifiable in the newspapers of every day.

I have no right to arraign Dr. Johnson's Dictionary, but because it frequently disappoints me; for the subject of the preceding sheets is beyond the reach of dictionaries in general, which are necessarily confined to radical existing words. It is, however, to be lamented that we of this country, who possess a language strong and energetic enough to convey to us every thing worth knowing, must be dragged headlong through the Latin and Greek tongues, without the least attention to the common grammatical construction of our own. The consequence is, that in a course of years we forget the two former, when it is too late to study the latter, unless perchance some inquisitive peculiarity of reading conducts us to it. The drudgery, the discipline, the fears and flagellations of the early stages of

* *Shawl, Galoches, Spencer, &c. &c.* [*Chesterfield, Petersham, Taglioni, &c. &c.*—H. C.]

† *Doyley, Epergne, Turin, &c. &c. &c.* [*Stanhope, Brougham, &c. &c.*—H. C.]

‡ No! No! J. H. TOOKE. [Right.—H. C.]

education, are intolerable inflictions ; when, after all these, and the subsequent academic progresses from a Freshman to a Bachelor of Arts, the *toga virilis* where tasks and impositions end, and the party thinks himself a man of the world, he finds that he can scarcely write *English*, and that what he writes is not always the most correctly spelt. Let us, who are *Englishmen*, begin and end our education naturally in our vernacular language, and through the medium of that learn what is necessary to be known of the history of the ancient world, its mythology, and its revolutions. Something of what are termed *the learned languages* is necessary to understand the sciences, our ancestors having thought proper to retain terms which are technically *Latin* or *Greek*, instead of rendering them into our own language ; and thus is science, like the Scripture of old, locked up from the people. One great absurdity in school-learning is, that we are taught the first language (*Latin*) by a Grammar in that very language, and the gibberish of “*Propria quæ maribus !*” *Ignotum per ignotius !* It follows next, that we read scraps of books, and understand nothing. Little language and less history remains upon the memory ; and it is in fact all to be read over again with different ideas, if a man of education chance to have the curiosity or wish to know what happened in the old world after he quitted school ; so that at forty years of age, one out of a thousand may perhaps arrive at the whole story of Virgil’s *Æneid*, Homer’s *Iliad*, Livy’s *History*, and Suetonius’s *Lives of the Twelve Cæsars*, which

were left unfinished when he went to college. The History of the Lower Empire of Rome is seldom if ever attended to, though it is the basis of our own early establishment; and the English story, since the Conquest, is to be picked up piecemeal by casual reading, without regard to chronology, or accurate arrangement of events, and gives place to every nonsensical novel that disgraces the understanding of the purchaser.

It is natural to suppose that all boys are averse to their books, and learn nothing upon principle; and it is as certain that nobody can be more idle than boys, except their masters. Stated hours are daily to be passed in the school equally unpalatable to both; and each party is glad of a holiday. The master is paid for his time and confinement quarterly, or half-yearly, whether the scholar improve or not; while the boy looks forward impatiently for emancipation, after rubbing through examinations as well as he can, without actual punishment or personal disgrace; and thus that account is closed. The young man then goes to the university and commences pupil, or a bigger school-boy, but there he finds stimulatives to excite his ardour. The liberal sciences open upon him; he is to apply his languages to the acquisition of knowledge; and he has objects before him which he had not before. The previous exercises for a degree confront him. A fellowship is next in succession; and the prospect of an establishment in future life discloses itself, to awaken him to some share of industry, to enable him to pursue the hints of ambition and emulation.

Etymology has been called *Scientia ad libitum*: and well it may; for, where the derivation is tolerably remote, every man has his favourite hypothesis to support, which he does *vi et armis*, and with all the absurd and strained arguments of an advocate in a weak cause. Some probability, and much plausibility, gives encouragement to conjecture; and there are many cases wherein the best guess carries the day. But I have higher notions of this branch of literary science. Etymology I consider as *the History of Words*, from their primary ancestor to their descendants, as well illegitimate as legitimate: comprehending their parentage, their intermarriages, their collateral family connexions, &c.; and upon the first principle, the etymology is left open to every man to guess as he pleases.

OCCUPATIONS.

Take *-ist*,* and (like *-ism*) it will express several trades as well as those to which it is applied. We hear of a *druggist*; and why not of a *bookist* or a *hattist*? We hear of a *tobacconist*, but not of a *stationist*, which would be regular; whereas, to produce *tobacconist*, we are forced to throw in the letter *n* to meliorate the sound, and avoid the collision of vowels, which *tobaccoer* would bring about; and, for the same reason, we do not talk of a *shoeist*, a *hoseist*, a *fishist*,† or a *pastryist*. A traveller is now-a-days called a *tourist*; and we have long had *organist*, though *fiddleist* would be bad; but *trumpetist* or *drumist* would do as well as *trumpeter* and *drummer*.

Many words will admit *-ize* for the termination. A hair-dresser *powderizes*, while a chemist or apothecary

* A certain Mr. Rogers wrote in 1840 a book called *Anti-Popery*, in which he uses the words *Papite*, *Popite*, *Romanite*, &c. for euphony. The title of the first edition was *ANTI-POPO-PRIESTIAN*!—H. C.

† No: a fish-er is one who fishes, and a fish-monger one who sells fish.—H. C.

pulverizes; why may not a writer authorize,* and why may not I (as such) blunderize?

APOTHECARY.†

Dr. Johnson says, from *apotheca*, a repository; ‡ and that it means “a man whose employment is to keep medicines for sale; Greek, *Αποθηκ*.”

Henry Knighton, who lived about 1393, had the word *apothecarius*.§

Chaucer, who wrote before the introduction of Greek,|| writes “*potecary*.”

In the *Liber Niger Dom. Reg. Angliæ*, temp. Edward IV. who reigned from 1461 to 1483, it is written *poticary*.

Stevens's Dictionary has *boticario*, and derives it from *bote*, a gallipot. *Botica* is a shop in Spanish (French *boutique*), but emphatically the shop of an apothecary.

The *a* may be our article, which use has added to

* To authorize, is to give authority, as “I authorize you to receive the money.”—H. C.

† Doubtless, the old English word was “*poticary*,” though Shakspeare says, “I do remember an *apothecary*,” and as doubtlessly the word “*poticary*” drew its origin from “*botieario*,” and that from “*botiea*,” but did not “*botica*” come from the Greek “*Αποθηκη*?”—H. C.—See p. 61.

‡ See the note in p. 60.

§ Decem Scriptorum, col. 2726, line 36.

|| See before, p. 60.

the word, together with the article *an*, which is a pleonasm.

Per contra, we have appellatives which, by withdrawing a letter from the word *per aphæresin*, the article has absorbed it, as from *a naranja* we have formed *an orange*. *Avanna* we call *a fan*, which should be termed *an avan*; from *abeli*, we say *a lily*: so, by dropping the *a* entirely, we have made *saffron* from *assaffran*: all from the Spanish. Not content to say *a boticario*, or, Anglicè, *a boticary*, but we must double the article, and say *an aboticary*.

Junius calls it *vocabulum sumptum ex Græco*; but adds, *minus commodè*; and refers us to Vossius, lib. I. de Vitiis Sermonis, c. 32.

Apothecaries anciently sold wine and cordials.

“The Emperor is somewhat amended, as his *poticarie* saith.*”

A bookseller who keeps a shop (a *bibliotheca*), might as well be called a *bibliothecary*.

Perhaps the *poticary*, or *boticario*, was so called, to distinguish him from the itinerant medicine-monger; for I am willing to suppose there have been quacks as long as there have been regular men in the profession of physic.

Apollo was little more than an empiric; for it was

* See Letter XXII. in Lodge's Illustrations, vol. I. p. 165, from Sir Richard Morysine to the Privy Council; and again, p. 169. *lotikar* occurs, vol. II. p. 256.

one of his inferior occupations. *Opifer per orbem*. His son *Æsculapius* was a physician.

Q. If *Apollo*, by the term *opifer*, was not a midwife? The apothecaries proud of the connexion, — by his figure in Dutch tile in their shops.

Mr. Nares says,* that *potecary* is very low; and so it is to our ears at present.

You might as well say that *periwig* is Greek, from *Περι*, *circum*, (Græcè,) and *wig* (Anglicè); whereas it is only unfortunately a corruption of the French *péruque*.

The *boticario* (or *poticary*) was perhaps to the *quack*, who carried his medicine about for sale, as the *stationer* (or shopkeeper) was to the hawker and pedlar.

BROKER.†

The verb is, to *broke*; as in *All's Well that Ends Well*, Act III. sc. 5.

BUTCHER,

Dr. Johnson says, is from *bouche*, quasi *boucher*. But *boucheir* seems to have been a retainer at board

* P. 266.

† *Brauchen* is the German word, to use; and from this the English obsolete *broke*, and still existing *broker*.—U. C.

only, without pay. Hence the name corruptly spelt *bouchier**

Skelton writes it *boucher*.*

“For drede of the *boucher*’s dog
Wold wirry them like an hog.”

CARPENTER.

From the French *charpentier*. Johnson.

CHANDLER.

Wax-*chandler*, tallow-*chandler*, *Chandlers*’-Company.
Corn-chandler is artificially formed, as linen-draper,
green-grocer.

Q. At Canterbury, a *chandler* ?

Q. As to *candler* in the North, where they have the
name ?

CLERK (*originally* IN ORDERS).

There are *clerks in orders* in several parishes in London, as at St. James’s, St. Martin’s, St. Andrew’s Holborn, St. Clement-Danes, &c.

There is a clerk in orders also, I am told, at St. George’s, Hanover-square : the parish is modern, though it is large.

Called *amen-clerk* in some places ; and in Essex *church-clerk*.

* See note to Henry VIII. Act I. sc. 1.

COOPER.

Mr. Ray says, *coop* was a general term for a vessel to inclose any thing. So a hen-*coop*. I presume, he means where it is made of wood. They have a fish-*coop*, used for taking fish in the Humber, made of twigs; such as are called *eel-pots* in the South.*

There are two noble family names of this sound, though differently written, viz. The Earl of Shaftesbury, whose name is spelt *Cooper*; and Earl *Cowper*, whose title is nominal, and not local. The arms of Earl *Cowper* have (I know not if allusive to the name of *Cooper*) three annulets on a chief. If these rings are to represent *hoops*, they ought to have been the arms of the Earl of Shaftesbury. Those of the Earl of Shaftesbury (*Cooper*) are three *bulls*.

CORDWAINER.

Usually supposed to have taken the name from *Cordovan* leather, of which the finest shoes were made, perhaps in France, where the operator probably obtained the name of *Cordovanier*,† easily corrupted into our *cordwainer*; or, Q. the Spanish term?

CURRIER.

Cuir, jack'dor; hardened leather.

* See Ray's North-country Words.

† More accurately *cordouanier*; hence, with scarcely a change from the French, our own word.—H. C.

DRAPER.

A dealer in *woollen* cloth ; from the French *drap* and *drapier*.

DRESSER.*

Hair-dresser.

Leather-dresser.

FARRIER.

Ferrum. *De Ferrariis*, the name of a very antient noble family ; the arms three horseshoes on a bend ; now *Ferrars*.

GLAZIER.

This hardly wants any explanation ; the term in Yorkshire is a *glazener*, from the retention of Saxon terminations in verbs.

GROCER.

Dr. Johnson says, it should rather be written *grosser*, being one who dealt originally by the great, or by wholesale, as opposed to those who sell by retail.

It does not, therefore, seem confined to any particular commodity ; but it may refer to the number of articles

* From the French “ dresser,” *to prepare*, so to address oneself, *to prepare oneself to*.

in the shop, such as we now call a chandler's shop on a large scale.

We call twelve dozen, *i. e.* twelve multiplied by itself, a *gross*, or *grose by tale*.

We have now a *greengrocer*, for want of a better description, though a palpable *retailer* of greens, &c. by the single bunch, as well as turnips, carrots, parsnips, and vegetables of every colour and variety.

Dr. Johnson, to give the investigator two chances, says, it comes perhaps from *grossus*, a *fig*; but, unluckily, that word means a *green* and not a *dried fig*.*

In the statute 37 Edward III. cap. v. merchants are mentioned, then called *grossers*, who are there accused of *engrossing* all sorts of merchandizes.†

The *grocers* were originally called *pepperers*.‡

HABERDASHER.

Perhaps *fevre d'acier*, or needle-maker.

Dr. Johnson relies upon Minshew; but see Skinner, who makes another conjecture.

Junius only gives Skinner's words.

The term was in use in Chaucer's time, as in the Prologue to the Canterbury Tales.

The Company was incorporated in 1407.

* See Nares, p. 291.

† Nares, *ut supra*.

‡ See Stowe's Account of the Companies of London. [And in French are still called *epiciers*.—H. C.]

HAWKERS AND PEDLARS.

These go so properly and uniformly together, that it would be unnatural to separate them; especially as, like the barber-surgeons, they are united in the Statute-Law.

As to the former, Dr. Cowell thinks "that the appellation seemeth to grow from their uncertainty, like those that with *hawks* seek their game where they can find it. You may read the word," continues he, "in 25 Hen. VIII. ch. 6; and 33 Henry VIII. ch. 4."

Phillips partly concurs with Dr. Cowell, after having used the same words; and adds, "They are now commonly taken for a sort of people who, waiting for the first publishing of news-books and other pamphlets, run crying them about the streets, as it were *hawks* that hunt every where for prey."

Cowell adds that, when these were called *hawkers*, the wholesale dealers were termed *Mercuries*. One would think they should be inverted.

Spelman *tacet*.

Skinner and Junius both adhere to the idea of a *hawk*, and are not to be beat off from their game.

Dr. Johnson seems to have given himself no trouble to search for a radical meaning of *pedlar*; but is contented to believe the word is an abbreviation of *petty dealer*, as a contraction produced by frequent use.

Minshew looks for it in the French by the same forcible means, and derives it from *à pied aller*.

Skinner and Junius both incline to the Teutonic *betteler*, which they render *mendicus*; and Skinner intimates that it was applied to these itinerant chapmen: “quia istius modi mercatorculi, instar mendicorum, vagantur.” Junius writes the Teutonic word *bedeler*, which comes rather nearer our word in substance, and gives almost the same reason for adapting our meaning to it. In the Danish language there still remains the verb *betler*, to beg; and *betlere*, for a beggar.*

HIGGLER.

“One who sells provisions by retail,” Dr. Johnson: who says, that “to *higgle* is of uncertain etymology, probably corrupted from *haggle*.” Now, he supposes *haggle* to be a corruption of *hackle* or *hack*; which, from its primitive signification, to *cut* or *chop* in a bad sense, he metaphorically applies to being tedious in making a bargain. Here is corruption without end!

As to *higgle*, Philips *tacet*; but allows *haggle* to mean, as he phrases it, to stand hard at a bargain.

Skinner *omnino tacet* as to *both*; but under *hegler* he refers to the Danish *kykler*, a flatterer.

Junius *tacet* as to *haggle*: and in *higler* refers to *huckster*.

Higgler has obtained the honour of giving a name to itinerants of a certain sort: but *haggler* is only a general word, that has no rank whatsoever.

A *higgler's cart* is well understood.

* Wolfe's Dictionary.

HOSIER.

A maker of *hose*, *stock*, and *stockens*; more properly in the plural *stocken*, the Anglo-Saxon termination; our *s* being a redundancy added to the Saxon plural.

The workmen are called *stockeners* in the northern and midland counties, where they say *beddiner*.

HOSTLER, or OSTLER.

From the French *hostelier*.

HUCKSTER.

This is a word of some respectability. Dr. Johnson interprets it to mean a dealer in small quantities; and gives us the German word *hock*, a pedlar, for its derivation; in which language, he says, *hockster* is a pedlar in the female line.*

Swift writes *hucksterer*,† as quoted by Dr. Johnson. The verb is, *to huck*.

It seems to mean a petty chapman, who *haggles* for the best price he can get; which leads to the word *higgler*, quasi *haggler*. Thus it is said in the Life of Gusman de Alfarache, folio 2622, p. 39.—“A bad paymaster never stands *hucking*‡ for what he takes upon trust.”

Dr. Johnson is partly right, for *ster* is the female

* See Skinner, who quotes from Minshew. See also Junius, and consult the Acts of Parliament.

† Holyoake writes it *houkster*.

‡ There is another verb to huck, with quite a different signification;

termination both in high and low German, where we find the following examples ;—*kooper*, a buyer ; *koopster*, a woman-buyer ; *spinner* and *spinster* ;* *baker* has its female *backster* ; *tapper*, has *tapster*.† Q. As to *webster* and *maltster* ? ‡

Sewing was so peculiar to women formerly, that there is no such word as *seamer*, but only *sempster*, which we have enlarged and more feminized into *sempstress*.

Throwsters is written *throwers* in the Charter of Incorporation of the *silk throwsters*. See Edmondson's Heraldry.

Bailey, in his Dictionary, 8vo, gives *shepster* for a *shepherd*, or rather, by the above distinction, a *shepherdless*.

Brewster had no male collateral formerly ; for the business of brewing was carried on by women only in the reign of Henry IV.§ The term *brewer* seems to

meaning to jerk, pitch, or throw out. “Dint tak your spune, and huck the victuals duff my plate,” was a speech I was delighted to have picked up when a child in the county of Durham.—H. A. L. M.

* See the play of Henry VIII. *Norfolk loquitur*.

Spinster are so called, according to Miss Benger, from its being considered the duty of women to spin a set of house linen before marriage.—H. A. L. M.

† See Hexham's Dutch Dictionary ; and the note to Chaucer's Canterbury Tales, by Tyrwhitt, line 2019.

‡ The words *webber* and *malter* occur in old authors ; the former is now only preserved as a proper name, and is most common where weaving was the prevalent occupation.—H. C.

Webb has the same meaning.—N.

§ See Henry's History of Britain, from Davies's Dramatic Miscellanies, I. 264.

have come in after *brewing* became an independent trade in the hands of men : so that our ancestors were sensible of the male and female terminations.

Hucksters might be originally women alone.

I incline to think that in Poland the same name has a different termination for the male and female—as Mr. Boruwlaski (the Polish Dwarf) calls his sister Boruwlaska.*

LIMNER.†

Luminer. Q?

Dislimns is used by Shakspeare in Antony and Cleopatra, Act IV. sc. 12.

LINEN-DRAPER

is as incongruous as an *ale-draper* in Ireland ; for the *drap*, whence the *drapier*, must be confined to woollen-cloth. Hence our *drab-cloth*, pure and undyed cloth ; and they call this a *drab-colour* in the trade.

* See his Memoirs, p. 75.

† The term is now obsolete ; but it did in all probability come, as Mr. Pegge queries, from *luminer*, “to illuminate,” as an old MS. The word *miniature*, too, is one which is not usually referred to its right derivation. Most persons try to derive it from *minus* or *minusculus*, on account of the small size of miniature pictures, but the real derivation is from *minium* ; on account of that pigment being much used by illuminators : the Italian for illuminator is *miniutore*, from whence our word *miniature*. The *minium* or *minio*, used by illuminators, was not red lead, but a brilliant and permanent scarlet.—H. C.

Ale-draper, from joke, perhaps, has been seriously established; or, it may arise from a corruption, *ale-drawer*.*

LORINER.

Lorainer, Q. ? or from *lorina*, a rein.

MASON.

Mason and *tyler*, once distinct.

In Yorkshire they call bricks *wall-tile*, and tiles *thack-tile*; and what in London is called a *bricklayer*, is there † regularly a *masoner*.

MERCER.

Dr. Johnson confines it to “one who sells silks; from the French *mercier*.” But Cotgrave says, that the *mercier* is generally no more than “a tradesman that retails all manner of small ware, and hath no better than a shed or booth for his shop.”

“A chaque *mercier* son *pannier*,” a proverb, signifying, “let every man bear his own burthen.” ‡

Skinner says, it implies a *silk-mercier*, by a little deviation from its original meaning (“*aliquantùm de-*

* LONDON has its *ale-conners*; a very ancient office, for regulating the measures of the *ale-sellers*.—EDIT.

† And also in Leicestershire.—EDIT.

‡ Cotgrave, Dict. in voce.

flexo sensu"); which he derives either from the French *mercier*, or the Italian *mercario*, which with them signifies what we call a *pedlar*: and both he thinks are from the Latin "*merx* (mercarius), i. e. minutarum mercium venditor." Junius agrees with Skinner; and in Spanish *mercero* means also a dealer in small wares of every kind.*

A man's *mercier* is one who furnishes small articles to tailors, as twist, buckram, stay-tape, &c.

Most of the streets in old towns, except the high street as lord paramount, and those denominated from churches, have their titles from their merchantry; as, *Mercery Lane* at Canterbury, &c. &c.

MIDWIFE.

"She made him as good an *housewife* as herself." Addison. See Johnson's Dictionary, in voce.

So likewise *ale-wife*, *oyster-wife*.

MILLINER.

Q. If from *Milan*? A *Milan-cap* is mentioned in Don Quixote.

A *horse-milliner*, in use now, of which there are several in London. The word is used by Rowley-Chaterton.

* See Barret's *Alvearie*, in voce.

MONGER.

Iron-monger.

Costar-monger, from *costard*, an apple.

PARSON.*

Junius refers to Spelman, Skinner, Minshew.

Dr. Johnson, *parochianus*, the parson of the parish, a clergyman ; and also a teacher of the Presbyterians.

Personæ Dei Representatio : malè.

Chaucer writes the *Personne's* Tale, in Tyrwhitt's edition.

Perhaps, emphatically, *le paroissien*.

REGISTRARS.

Some signatures have incongruously crept into our language within a few years, which have nothing but affectation and usurpation to support them. In the two Universities, where every public transaction is recorded in Latin, viz. in *Registro Academiæ* (Anglicè, the *register*),† the person who makes these entries is pro-

* *Persona ecclesiæ*, which he was and is to all intents and purposes. See Staveley's History of Churches.—J. B

† Dr. Johnson, without a moment's reflection, tells us that the term *register* has two senses, "an account of any thing regularly kept," and "the officer whose business it is to keep the *register*."

perly and consonantly styled *registrarius*;* and it is likewise hoped that he always writes his Christian name in Latin,† whenever occasion officially requires it. There are, however, many instances where several gentlemen, who fill such modern offices in public bodies, are fond of signing themselves *registrars*, and are so recorded (by suggestion no doubt) in the Court Kalendar, supported by their occasional signatures in the newspapers; while the collateral officers in the more ancient departments are content to be written and called *registers*, as in the Court of Chancery, Doctors' Commons, &c.

This is an attempt to recover the originality of the term *register*, applied to the person, which, as far as the English language is concerned, will fall to the ground; and carries not only a false spirit of refinement, but a tincture of ignorance. Our English ancestors were content to be called *registers*; though, while public instruments were written and recorded in Latin, they styled themselves, and were styled, *registrarii*.

The *book* wherein entries are made of transactions and records is the *register*, deduced from the French *registre*; whence *registrum*, a word of base-Latinity, has been formed.‡

* But let it be remembered, that the name was also given in Latin; as Johannes A. B. Registrar'; Guilielmus C. Registrar', &c.

† Those who write themselves *registrars* would do well to recollect, that their style of addition is but a piece of a Law-Latin word, and which will not be found in any English Dictionary.

‡ "*Re-rum gestarum*."—J. H. Tooke's MS. note.

The *place* where such *register*-books are deposited, or the office appropriated to the officer whose business it is to make such entries, is the *registry*, analogous to the old word *revestry*, now contracted into *vestry*. The word is in itself a compound, from the obsolete French radical *gesir*, to lie, with the iterative particle *re*.

Very little remains in familiar use of the old verb *gesir*, in its simple state, except the sepulchral words "*cy-gist*," which we render exactly by our common monumental term "*here lies*." The compound *registre* is the laying from time to time memorials of periodical facts and incidental occurrences in the same place, that they may be found when occasion calls for them. That this may not seem chimerical and *outré* in the deduction, let us observe, that the interpreters tell us that *gesir* in other words signifies *être couché*, and that a register-book was anciently called a *coucher*, and particularly so in monastic life, which has tempted some of the lexicographers (Boyer, for instance), to give the verb *coucher* the independent sense of "*to write down*," though it is a more remote than a secondary meaning.

As to the person, the French language seems to have no term analogically formed whereby he is described, though the Latin of the middle ages gives us *registrarius*. It should seem to the gentlemen above alluded to, that we have no word but the equivoque *register* to express both the book and the gentleman; but, with leave, we might adopt *registrer** or *registrere*; and thus

* This is adopted by the "Literary Fund for the Relief of Distressed Authors."—EDIT.

we might get a perfect French word, whereby the gentlemen would be expressed by an integral term, instead of the fraction of a Latin word.

Registrary, after all, which tallies with *prebendary*, is perhaps the best word, as literally Anglicised from *registrarius*; and so I find it written by a very judicious antiquary.*

The Clerk of the Parliament writes *Cler. Par.* and the Clerk of the House of Commons, *Cler. Dom. Com.*; while the Speaker is content with an English signature, instead of the Latin *prolocutor*.

SALTER.

Now a *druggist*, or *dry-salter*.

SCAVENGER.

Anglo-Saxon *Scapan*.

The word rounded from *scafan-er*.

SEXTON.

Corrupted from *sacristan*. Johnson.

SCRIVENER.

From the Italian *scrivano*; one who draws contracts, or whose business it is to place money at interest. The

* Mr. Gough, *Anecdotes of British Topography*, edit. 1780, vol. I. p. 304.

profession, under the actual name of *scrivener*, is worn out in this country.*

SOWTER.

Some have thought it implied a *sow-gelder*.

I remember a person of the name.

In the Pindar of Wakefield it is used for a *shoemaker*; and by Chaucer for a *cobbler*. Shoemakers are so called in Scotland.†

In a note on Twelfth Night, edit. Johnson and Steevens, it is interpreted a *cobbler*. Capel says, it is “a name given to a dog of a base kind, as fit only for worrying of swine.”‡

STATIONER.

The term *stationers* was appropriated to *booksellers* in the year 1622. The translation of Gusman de Alfarache of that year, part II. p. 27, folio. “Many seek to be held learned clerks by quoting authors, not considering that many *stationers* have far more (books) in number, though in matter of knowledge mere ignorant men.”§

* The last surviving *scrivener* was Mr. John Ellis, many years Deputy of the ward of Bread-street, and well-known by several literary productions. He died Dec. 31, 1791, in his 94th year.—EDIT.

† Burns's tale of Tam o' Shanter and Souter Johnnie has now made this familiar.—N.

‡ Glossary, in voce.

§ See the note to Act II. sc. 3. (p. 76,) of Hawkins's edit. of Ignoramus, where he cites Minshew, Skinner, and Junins.

Cupes is the character of an itinerant bookseller crying his books. *Cupa* signifies a retail dealer.*

The Company of *Stationers* existed long before the invention of printing.† A *stationer*, therefore, was a dealer who kept a *shop* or a *stall*, as distinguished from an itinerant vendor, whether of books or broomsticks.

TAILOR.

French *tailleur*, i. e. the cutter.‡

A working tailor is called a *cosier* § in Twelfth Night.||

Dr. Johnson translates it a *botcher*, from the French *couser*, to sew ; rather *coudre*, participle *cousu*.

TINKER.

- *Per onomatopœiam*, from the sound. The Scots write it *tinkler*.

VINTNER.

Vineteur, under the name of *Winter*. Q. If *mid-Winter* be not *mead-vintner* ?

* See Holyoake's Dictionary, and Littleton's Dictionary.

† Gough's Anecdotes of British Topography, 1780, vol. I. p. 597.

‡ Q. If the *cutter* and the *sewer* were different ? See Old Plays, 2d edition. [Undoubtedly, and are so still.—H. C.]

§ Not exactly : the *cosier* was the *sewer*, from the French " *coudre*," to sew.—H. C.

|| Edit. Johnson and Steevens, p. 197, in a quotation in the note, it is written *cottyner*.

UNDERTAKER.

“Give an undertaking,” i. e. a security. Q. As to times of plague? *

UPHOLSTERER AND POULSTERER.

Written *upholder* and *upholster*.

Called in Derbyshire a *beddiner*; and in some parts of the kingdom (I think *the West*) a *bedder*, as they are also called in Lancashire.

The terms *upholsterer* and *poulterer* are both redundant in the last syllable.†

* Why not “one who takes you under?” that is, under ground; as the upholder is one who by chairs, beds, and tables, keeps you up.—
H. C.

† See before, p. 79.

NAMES OF PLACES.

SOHO SQUARE.*

I HAVE somewhere picked up the following account of *Soho Square* and its environs: That it was first called *Monmouth Square* or *Place*; and the Duke had his house on the south side of it; and in the neighbourhood is *Monmouth Street* to this day. Upon the Duke's defeat and execution (anno 1685) the square was ordered to be called *King's Square*, and a statue of King Charles II. set up in the middle of it; and so it is called in Strype's edition of Stowe's History of London; and *King's Square Court* still preserves the name. But the partizans of the Duke of Monmouth resenting this, and willing to preserve a distant remembrance of the unfortunate Duke, called it *Soho Square*, that being the watchword at the battle in which the Duke was taken.†

* Some of the names of streets in the provincial cities are very remarkable; thus there is the "Petty Cury" at Cambridge, the "Land of Green Ginger" at Hull.—H. C.

† In the Strand, near Charing Cross, are these streets built by George

BELL-SAVAGE INN ; THE BRAWN'S HEAD, LEBECK'S
HEAD, &c.*

A friend of mine told me he had seen a lease of this house to *Isabella Savage*; which overthrows the conjectures about a Bell and a Savage—*La belle Sauvage*, &c. (Little Alice Lane, York.)

So the *Brawn's Head* tavern, in Bond Street, is not so called from having formerly had the head of a *brawn* † or *boar* from the sign, but from the head of a

Villiers, Duke of Buckingham,—George-street, Villiers-street, Duke-street, Of-alley, Buckingham-street; and the names and titles of most of the earlier English nobility are preserved in the streets of the metropolis.—H. C.

* In many parts of England was to be seen the sign of the “Four Alls,” and one is at this time (1843) existing near the Crescent, Taunton. The signboard is divided into four partitions, in one is depicted a king, saying, “I rule all;” in the second, a priest, saying, “I pray for all;” in the third, a soldier, saying, “I fight for all;” and in the fourth, a farmer, whose words are, “I *pay* for all.” A house with this interesting sign, a few years ago, existed near Smithfield, but the landlord wishing to make his house a house of call for shoemakers, put up a new signboard, with an atrocious painting of four cobbler's awls! That odd sign, the Goose and Gridiron, has attracted some notice. I have been told by Mr. Whittaker, the composer, that it was intended as a practical parody upon the somewhat affected sign of the Swan and Lyre, adopted by a music-seller, in St. Paul's Church Yard.—H. C.

† There is history in words, as well as etymology. Thus brawn, being made of the collar or breast-part of the boar, is termed a *collar of brawn*. The *brawn* (or *boar*) begets *collar*; which being rolled up, conveys the idea to anything else? and *eel*, so dressed, takes the name

noted cook, whose name was *Theophilus*, or *Theodosius Brawn*, and who formerly kept the Rummer tavern in Great Queen Street;* and the article, as we have usually supposed *The* to be, is an abbreviate of one or other of those Christian names.

We all remember the *Lebeck's Head*, in the Strand;† and have read of *Locket*,‡ a no less celebrated cook.§ This sort of sign was formerly very common, as *Cicero's Head* at a printer's, *Horace's Head* at a bookseller's, &c. to this day; though whether heads of the parties themselves are very antient, I will not say, or whether Taylor the Water-Poet was the first, when he kept a public-house in Phoenix-alley, near Long-acre. His verses under it seem to suggest that he was.

“ There's many a head stands for a sign :
Then, gentle reader, why not mine ? ” ||

of *collar'd eel*, as does also *collar'd beef*, &c.; so that every thing rolled bears the name and arms of *collar*.

Yaw mackerel. *Yaw* is an abbreviation of “ *will you have*,” quasi *will y' a*?

* King's Works, 1776, vol. III. p. 307.

† There was in the time of the Commonwealth a tavern near London Bridge, called, after the Puritanical fashion of the times, “ God encompasseth us ; ” but at the Restoration the sign gradually changed into that of “ The Goat and Compasses.” The Bag of Nails was originally the Bacchanals.—H. C.

‡ King's Works, 1776, vol. III. p. 84.

§ One of the first venders of *ice* for the table.—EDIT.

|| The portrait of Sir Paul Pindar, serving as a sign to his house in Bishopsgate street, may be presumed original; and as such, was drawn for the Society of Antiquaries.

CHISWICK.

This name is corrupted, as most others are, and should properly be written *Cheesewick*.* *Wic* in the Saxon signifies *portus* or *sinus*, a little harbour, when applied to places seated on the banks of a river, at the same time that otherwise it means no more than a village when applied to an inland situation.† This, therefore, was the great emporium for cream-cheeses, made upon the meads of Twickenham; a circumstance tending to explain the name of this last place, which has a manifest reference to the *wic* of *cheese*, and is compounded of *The Wicken Ham*. *Ham* in the Saxon signifies a farm, or a village formed by a cluster of farms; and here emphatically expresses the village from whence the *wic* of *cheese* was principally supplied, *en* being the termination of the Saxon genitive case; so that the name is, as plain as can be, *The Wic's*, or *The Wicken Ham*, corrupted into *Thwickenham*, and from thence to *Twickenham*. This appears from a Saxon Chronicle, once the property of Venerable Bede, and now in the Library of the Emperor of Morocco.‡ This, among some other extracts of a like kind, was made by

* The whole of this playful article on *Chiswick* will doubtless remind the reader of Dean Swift's etymological banters.—EDIT.

† See Somner's Dict. Sax. Lat. Angl.

‡ Vol. VII. p. 84.

Humphry Llhuyd, who, when he was abroad, turned Mahometan for about a fortnight, on purpose to have a sight of this MS. from whence I am enabled to give several other extracts, as occasion may require. To remove all doubts, my informant, who received this account from Mr. Llhuyd, assured me, on the same authority, that any Christian might have the privilege of seeing the MS. on the same terms.

What I am going to mention will shew that the late Earl of Burlington had a respect to antiquity as well as taste.

The anecdote I here give you is of equal authority, and as little understood, as the other. Dr. Blunderton, the Rector of Chiswick at the time when the Earl of Burlington built his Italian villa there, had been made to believe that the house was entirely formed of *cheese*; but the Doctor was a true churchman, and swallowed every thing that was given him, whether true or false. Thus much for common report, which the Doctor had related so often, that he by degrees had persuaded himself of its truth, though he had nothing to have done but to have bored a hole with a cheesemonger's taster to have convinced himself. By a series of oral tradition we learn how this tale obtained a foundation; which was thus: The Earl, who was determined to do something extraordinary, had somehow or other discovered that the etymon of *Chiswick* was *Cheese-wick*; and, therefore, to shew an attention to antiquity, or to persuade the world that he was an antiquary, consulted

with the best architects in Italy upon style, elevations, proportions, &c. ; but had not satisfied himself about the article of materials. Brick was vulgar, and any body might have a brick house. Freestone was excessively dear. At length, upon consulting an Italian Abbate, who had an uncle in the province of Lodi, where the Parmesan cheese is made, the Italian had the address, for the benefit of his uncle, who was the greatest factor in the province, to persuade the Earl to case his house with the parings of Parmesan cheese. The oddity of the idea struck the Earl, and some thousands of the oldest and largest Parmesan cheeses were selected for the purpose, and shipped from Venice for England. The house was cased with this curious envelope, with a cement brought from Italy ; and the Earl's cheesemonger's bill amounted to an enormous sum, which exceeded the bills of all the other artificers put together. A fine summer saw the house completed ; but from the damps, dewes, and rains of the winter, the *cheese-façades* became soft, and by their odour attracted all the rats in the parish, which, added to company they brought with them from the Thames, so much undermined and damaged the casing of the house, that the Abbate was anathematised, and the crustation of the building was changed to what it now is.

There is no living evidence to support this story, I must allow ; but George Goosecap, an old inhabitant of Chiswick, and a petty schoolmaster there, who died

about thirty years ago, used to say, that he was well acquainted with the son of the Earl's coachman, who had heard a son of the Earl's gentleman declare that his father had often told his mother that his Lord, when he was with him at Milan, gave an order for five or six Parmesan cheeses to be sent to England, and that they were all consigned to be delivered by wate at his Lordship's seat at Chiswick.

HANGMAN'S GAINS.

A lane in the precinct of St. Katharine, which is said to be a corruption of *Hames* and *Guisnes*, for a reason given by the learned author of the History of St. Katharine's Hospital.*

LAMBETH.

Lamb-Hythe. *Hythe* is *portus*; whence any landing-place.†

OF SOMERSET HOUSE,

originally called *Denmark House*, the present writer may possibly take occasion to speak in a work of a more serious turn.‡

* Bibl. Topog. Brit. No. V. p. 22.

† Ibid. No. XXVII. p. 1.

‡ This promise was admirably well performed in the *Curialia*, part V.; a posthumous publication, left ready for the press by Mr. Pegge.—EDIT.

HORSES.*

In the account of the horses in the time of Henry VI. contained in the Ordinances of the King's Household, are :

1. DEXTERS. 2. BASTARDS. 3. COURSERS.
4. TROTTERS. 5. PALFREYS.

Dexters seem to have been what we should call *chargers*, according to Du Fresne, who styles them “*Equi majores et cataphracti, quibus utebantur potissimum in bellis et præliis.*” *Dextrier*, or *destrier*, Cotgrave renders a steed, or great horse. The Latin word

* Should any antiquarian lover of horseflesh peruse these pages, he will probably be interested by the following piece, extracted by me, verbatim et literatim, from a MS. in the Bodleian Library of the date A. D. 1450—1500, viz. MS. Douce, 291, f. 136.

Maister how a man sehall know an horse of gode entaill.

The hors of gode entaille sehall haue a lytell heede and grete round eyen, schort eeres, large fronte, large noystorylles, and large jowles, long nekk and wele reysind, a p'ty cambrynge, euen baeke, large breest, with brawne hangyng, grete brawne bynethe the schuldres, withouten large sydes, broode leggyes, and large grete sinewes, schort pastron, and grete euere, the greter the better, hye coronall, large croup, large gait, the house of the pyntell wele foreward, the battokys wele hangyng, the lasse that they be the better hit ys, the hyppys trussyd with large brawne, schort heere, and not rough, ay the schorter the better. A hors þt ys of thys entaille, ne sehall not fail that he ne sehall be gode of what here so eure he be. Euery hors that ys forlyd in the mountayns, or in stony londe, ys better þhan tho that be foylyd in marseh contrey, for they be redyer to goo both up the hyll and down, and sykerer of foote.

is *dextrarius*, which, we learn from Du Fresne, received the name, “quia per dextram ducitur donec adesset tempus prælii.” These are likewise styled *dextrales* and *destrales*.

These horses were of great price; for it appears, from accounts of some expenditures in the eleventh year of King Edward II. that *eighty marks* (£53. 6s. 8d. sterling) were paid, “pro uno *dextrario* nigro, cum duobus pedibus posterioribus albis,” bought by “William de Montacute, seneschallus domini regis,” and delivered “custodi equorum domini regis.” The white hind feet might be esteemed a beauty, and perhaps enhance the price. In this household was an officer, who had the charge of the *dexters*, called the *custos dextrariorum*. We retain the name of *Dexter*.

Bastards. I have but a faint idea of this word, and from slight grounds only believe it to mean our *gelding*, and metaphorically so called from the French *bastarde*, which Cotgrave says is a *demi-cannon*. This I can only support by contrasting it with the *cheval entier*, which, when castrated, becomes but a *demi cheval* in point of fire and spirit.

Coursers. Du Fresne distinguishes this from the *dexter*; which last, he says, is “un grand cheval de guerre;” and the *coursier*, “un cheval de lance.” This agrees with accounts of tilts and tournaments, where one reads of knights mounted on goodly *coursers*.

Trotters. I should imagine these to be ordinary horses for the saddle, and opposed by their name to

amblers, and possibly might be used as sumpter-horses.

Palfreys.* These, from an authority cited by Du Fresne, are saddle-horses, but generally understood to be of the best kind; such as Kings, and others who had large studs, kept for their own particular use, when they rode privately without state, or made short journeys. Du Fresne's authority places them between the *dexter* and the *sumpter-horse*. These palfreys † were under a peculiar charge, as there was in the household of King Edward II. the *custos palefridariorum*. The other horses fell under the general care of the officers of the stables. We have still the name of *Palfrey-man* in use as a surname, as we have that of *Dexter*, quasi *Dexter-man*. One of the former name wrote on Moral Philosophy. The latter name is more frequent in Ireland.

LEASH. ‡

A *leash* of greyhounds, leash of hares, of partridges,

* "Par le frein." J. H. TOOKE, MS. note.

† In the Household Book of this King, anno 10, are *palefridariorum* et custodes *dextrariorum* de *stabulo* regis. There occur also, *palefridi badii*, and *palefridi ferrandi*, *palefridi grizelli*, *equi bardi*, *bruni badii*, on which see Du Fresne, in *vocibus bagus*, *ferrandus*, and *griseus*.

‡ Weavers call a particular kind of thread used in what is termed the harness of a loom "*leash*," or, as they pronounce it, "*lish*." A stronger kind is called "*lush*."—H. C.

&c. Perhaps from *lashing* together; opposed to a couple. Cotgrave, *lesse*; Florio, *lasso* and *lascia*.

Edward VI. had Yeomen of the *Leash*.

Blount (*Tenures*, p. 51,) calls greyhounds *gyre-hounds*, or hounds for the hare. There was a *gyre-falcon*. Again, (p. 46,) he speaks of *leash-hounds*, or park-hounds, such as draw after a hurt deer in a *leash* or *liam*, as if they were linked together, in order to cover more ground in the search.

Gyre-Falcon,* according to Philips, is the largest sort of falcon, next in size to the eagle. So, I conceive, the greyhound was originally *gyre-hound*, as being the largest, tallest, and swiftest species of hound. The letter *r*, being transposed into the place of the *y*, will produce *gyre-hound*.

The string wherewith we lead a greyhound is called a *leash*, and is fastened to his *collar*. In hounds it goes by *couples*.†

The crest of the Earl of Dundonald is a greyhound *leash'd* and *collar'd*.

* Usually called Ger Falcon.—H. C.

The name probably alludes to their wheeling round in the air to pounce on their prey. *Giro*, in Italian, &c. is a well known word; and also *girare*, &c. all coming from the Latin *gyrus*, and originally from the Greek *γυρος*.—J. B.

May it not be thought to find its derivation in *geier*, or *geyer*, the German for eagle, being the larger sort of falcon?—H. A. L. M.

† Gentleman's Recreation, p. 2.

WORDS OF GOOD SIGNIFICATION FORMERLY, BUT
NOW PERVERTED TO BAD.

Hussy, i. e. housewife, a bad woman.

Quean, a female, a bad woman.

A youth,* a wild young man.

A gentleman,* a wild young man.

A knave,† a servant, a rogue.

Condign. It is generally applied to punishment for unworthy actions; as *Gloucester*, in mitigation of his justice, says,

“ Unless it were a bloody murtherer,
Or foul felonious thief, that fleec'd poor passengers,
I never gave them *condign* punishment.”

Hen. VI. Pt. 2. Act III. sc. 1.

Sir Thomas More, however, says, “*condign* praise,” in a letter to his daughter Mrs. Margaret Roper. Vide More's Life of Sir Thomas More, p. 140.‡

* These two words were *ill* in Mr. Pegge's time, but have got *well* again.—H. C.

† From the German *knabe*, a boy, a waiter; and hence used to signify a rascal, as the Latin “*davus*.” Hence, also, the “knave” in cards, being the servant or attendant on the King or Queen.—H. C.

‡ The phrase “grace of condignity,” that is, deserved grace, appears continually in old theological authors, and was a term expressing one of the doctrines against which the Reformers protested.—H. C.

See Archbishop Lawrence, Bampton Lectures, passim. c.

THE NATURAL DEGREES OF COMPARISON ARE—

Much,* *mo*, *mo-er*, *mo-est*, contracted to *most*.

Good, *bet*, *bett-er*, *bet-est*, contracted to *best*

lesser,† *less-est*, contracted to *least* or *lest*.

Bad, *wo*, *wo-er*, *wo-est*, contracted from *woerest* to *worst*.

ANCIENT TERMINATIONS. †

MODERN TERMINATIONS.

Reconcilement, §

Reconciliation.

Concernment, ||

Concern.

Acceptation, ¶

Acceptance.

Indifferency,

Indifference.

Precedency,

Precedence.

* See Henley's Grammar.

† May not little be a diminutive from some word, lit or liss? like parvulus from parvus. This would give a positive suited in some degree to Mr. Pegge's wants.—J. B.

‡ Many of these ancient terms are continued as having a somewhat different meaning, thus:—1. The acceptance of a word. 2. The acceptance of a bill. 3. Inexpressive, void of expression. 4. Inexpressible, incapable of being expressed, otherwise involving an impropriety in the expression. Imperfection, again, means a defect in a particular person or thing; unperfectness, or imperfectness, a want of perfection in the abstract.—H. C.

For a particular article of gentleman's apparel, the delicacy of this age has found out a yet more elegant expression than inexpressibles itself, viz. unwhisperables. Sam. Slick, by a beautiful periphrasis, calls them my "mustn't-mention-em."—J. B.

§ Locke on Education.

|| Milton, Samson Agonistes, ver. 969.

¶ Locke, ut supra.

Condescensive,	Condescending.
Unanimousness,	Unanimity.
Neglection,	Neglect.
Concernings,	Concerns.
Innocency,	Innocence.
Vehemency,	Vehemence.
Importancy,	Importance.
Unperfectness,	Imperfection.
Amazedness,	Amazement.
Intendment,	Intention.
Simpleness,	Simplicity.
Iterance,	Iteration.
Reprobance,	Reproof.
Dissolution,*	Dissoluteness.
Inexpressive,	Inexpressible.
Accurateness,	Accuracy.
Composure,	Composition (literary).
Contentation,	Content.
Lieutenantry,†	Lieutenancy.

* Dissolution, applied to a person or body of men, signifying that the one is dead, or the other dissolved. Dissoluteness, profligacy.—H. C.

† *Lieutenantry* would now signify the body of the lieutenants. *Lieutenancy* would imply the office of a lieutenant.—H. C.

Tenantry and tenancy will occur to the reader as terms of similar import.—H. C.

APPENDIX I.

ON CERTAIN COCKNEY COLLOQUIALISMS COMMONLY BUT ERRONEOUSLY CLASSED WITH "SLANG."

ONE of the most certain means of ascertaining the character of a people is afforded by their colloquial idioms. The highly imaginative character of the Irish is amply proved by the metaphorical style of their ordinary conversation (we mean of course among the lower classes). Their ancient language abounds with energetic and often poetical images, applied to subjects of ordinary discourse ; and Miss Edgeworth, in her celebrated Essay on Irish Bulls, has given us a tolerably accurate picture of the Irish mind.

It will be to no very great extent that we can apply this principle to the dialect of the Cockney ; but the present work would hardly be complete without some notice of what might be said on such a subject. In all Mr. Pegge's lueubrations he found reason to speak of the Cockney as for the most part a person of good intentions and practieal worth. At the same time, if he has a fault, it is a too vivid attachment to gastro-nomie enjoyments. He is, alas ! somewhat "*deditus gulæ*." This one error of his otherwise almost faultless character is made exceedingly prominent in the style of his colloquial language ; to the metaphors of which we proceed now to invite the reader's serious attention.

And first we must advert to the very common but very mistaken notion that such idioms are to be classed with what is called "*slang*." "*Slang*" is a language of itself; it consists of bad English, as a basis, mixed with Romanee or gipsy words, and others of arbitrary invention; it is not figurative, save in very few instances, and conveys no ideas at all to the mind of him who has not a thieves' lexicon to refer to.

Nix my dolly, pals, fake away,

contains but one word of English, neither "*my*" nor "*dolly*" in this sentence being of Anglican origin; and the whole, consequently, is as utterly unintelligible to the mere English reader as a sentence in Hebrew.

"*Slang*," in a word, is a dialect used by persons engaged in criminal pursuits, and its object is concealment. The phrases of which we speak are used for the purpose of illustration. Those which we select shall be,

1. The metaphorical use of the word "*brick*."

2. "*That's the ticket for soup.*" "*That's the go.*" "*That's rather the cheese.*"

3. "*Cut it fat.*" "*Come it strong.*" "*Go the whole hog.*" "*Flare up.*"

4. "*Draw it mild.*" "*Keep dark.*" "*Cut it lean.*"

5. "*I'll cook your goose for you.*" "*I'll settle your hash.*"

6. "*He's got his gruel.*" "*He's dished.*" "*He's done brown.*"

7. "*As right as a trivet.*"

First, then, as to the metaphorical use of the term "*brick*."

A Cockney will say of a person, by way of approbation, "*he's a regular brick, and no mistake.*" If he has a good appetite, "*he eats like a brick,*" he is "*as fast as a brick,*" he "*grows like a brick,*" he "*fights like a brick,*" he is told to "*flare up, and be a brick.*" The question is asked concerning him—

“What sort of a *brick* is he?” He “*drives like a brick* ;” he “*lives like a brick* ;” and finally, “*he’s a trump of a brick*.” We might go on to enumerate the modes in which this metaphor, borrowed from the metropolis, is used in our universities ; but “*to read like a brick*,” however elegant and expressive, cannot, we think, be fairly called a *Cockney* colloquialism, as *he* seldom reads enough to entitle him to use it.

Now a brick may be considered, first, as an oblong piece of burnt clay. Secondly, as a loaf baked in the shape of a brick. Thirdly, as a two-masted ship, called by the English “*a brig*,” but by the French a *brique*, or, as they sometimes spell it, “*brick*.” Of these three significations, the second is the most usually present to the mind of the Bow-bell-ian. The third, from its continental origin, is only known to him arbitrarily ; and the first he is not able always satisfactorily to trace to its origin. Yet it is most philosophical. Let us investigate it. Mr. Hedvard Opkins says as Mr. Villiam Vilkins is a *regular brick*, and no *mistake*, an opinion in which his brother Harthur coincides. Mr. Vilkins aforesaid is a fine generous fellow, good-natured and obliging, and who treats his friends well. The meaning of his being “*a brick*” is, that he is (metaphorically of course) a pleasant, good, well-tasted, well-baked, fine-coloured, full-weighted little loaf. Just as our Transatlantic brethren would say of any thing to be “*approved*,” that it was “*jam* ;” or an English country gentleman might express himself concerning an agreeable incident—“*it was nuts*.”

For his good qualities and hospitality he (Mr. Vilkins) is said to “*flare up* ;” a metaphor taken from a brick-kiln ; he is bright and splendid ; he has perhaps a spice of pardonable ostentation in his “*dough*,”* in contradistinction to the quiet,

* It is from France that we learned the art of making edible bricks, and they are hence frequently called French-bricks. So Mr. Hood,

reserved, *solentary* living man, who, by a converse metaphor, is said to “*keep dark*.” Now let the “*dough*” or “*pâte*” of which he is composed be subjected to the “flaring up” of the baker’s oven, and he forthwith comes out a brick of the second kind. Here then the Cockney metaphor is amply justified; but we may pursue it to its primary signification, and we shall find it even more strictly applicable. Let us remember that our human dough is but *clay*; and, if this be submitted to the more decided and severe “flare up” of the kiln, what more natural than that it should become “*a brick*.” Thus, then, the term “*flare up, and be a brick*,” is not merely poetically beautiful, but philosophically true.

We come next to the phrases, “*to eat like a brick*,” and “*to drink like a brick*.” The first is an extremely powerful figure; for a brick cannot be said to eat at all; neither the ship, nor the oblong piece of burnt clay, nor the loaf; but the true solution of the difficulty will be found in the Cockney phrase, applied to any kind of edible, “*it eats well* ;” “*the beef eats nice* ;” “*how will that venison eat hashed* ?” This would lead us to conclude that “*to eat like a brick*” must mean to be eaten like a brick, i. e. a French brick; but, as the Cockney is no cannibal, this cannot be *his* meaning, though it is evidently the meaning of his phrase; and we therefore must decide the verb to be in this case a kind of deponent, having a passive form and an active signification. To drink like a brick presents no

speaking of an unfortunate gentleman, whose digestion was disturbed by the explosion of a mortar, says, he found that

“ French *mortars* don’t agree so well
With stomachs as French *bricks* ! ”

The French, too, commonly speak of the *pâte* or *dough* of which a man is composed.

difficulty, as a brick, whether of clay or of bread, possesses great powers of imbibing.

To be "*as fast as a brick*," or to "*run as fast as a brick*," is probably an allusion to the brique, or brig, as also "*to drive like a brick*," and "*to fight like a brick*," though there are some who maintain that the *fastness* of a brick consists in its firm adhesion to its place by means of mortar, which accounts for some statesmen being denominated bricks.

We must not conclude without mentioning the university phrase, "*to read like a brick*," which has been explained by certain learned graduates to imply, that, as an old orthodox brick is *deep red*, so ought the student to be deep read also.

In the second place, we find the phrases, "*that's the ticket for soup*," "*that's the go*," "*that's rather the cheese*." These are all modes of expressing approbation; the first alludes to the gratuitous distribution of soup frequently made in poor neighbourhoods and in bad seasons, a ticket entitling each family who could obtain one to a certain quantity. "*The go*" is possibly an allusion to a small quantity of brandy or gin, especially the latter, and sufficient to compound a tumbler of "*mixed liquor*," as the Cockney does (or at least did) delight to call it; and "*the cheese*" is evidently a phrase of the same character as the American "*jam*."

The third class, viz. "*cut it fat*," "*come it strong*," "*go the whole hog*," bear evident allusion to good cheer; their implication is, do not hesitate, say or do enough. One who is more stylishly attired than his circumstances warrant, who is boasting of his advantages, or in any way guilty of assumption, is said by the Cockney to "*cut it fat*," or "*to come it strong*." "*To go the whole hog*" is, there is reason to believe, an American expression, and is in this country most usually applied to those who advance extreme political opinions. "*Flare up*" has been already elucidated in our disquisition upon bricks.

We now come to the very striking phrase, "*draw it mild*;" a metaphor taken from the drawing of ale or beer. Its import is the reverse of "*cutting it fat*;" and, indeed, the Cockney's reproof to one whom he suspected of "*cutting it fat*," would be, "*come, draw it mild*." There does indeed exist the phrase "*cut it lean*," but it is not in general use out of its literal sense; and perhaps a reason may be found in the fact, that "*cutting it fat*," and "*drawing it mild*," (taken together,) gently attract the mind to the most agreeable subjects of contemplation, beef and ale, which two ought not to be separated. Often we see this expression practically illustrated by a sign-painter, who has kindly divested his white, red, and golden lions of their natural ferocity, and felicitously intimated to the passenger, by the style of his drawing, that *he*, like the host within, could draw it mild!

"*Keep dark*." This is the proper correlative of "*flare up*," and means, in ordinary language, be quiet. Much more elegant would have been the spirit-stirring address with which Bombastes Furioso dismissed his army, had he been acquainted with the Cockney idioms:—we should not then have had the ear shocked by so unpolite a line as,

"Begone, valiant army, and don't kick up a row!"

"*I'll cook your goose for you*," and "*I'll settle your hash*," imply merely a general threat, which the context of words or circumstances is necessary to render more especial. It, or rather the former of the two, was on one occasion awfully misunderstood. Shortly after the repeated sham attempts on the life of the Queen, but which were almost as disgraceful as if they had been regicidal in intention, a young man of a gloomy appearance sat by himself in the tap-room of a public-house at Windsor, apparently shunning communion with the rest of the company. A sombre determination sat on his brow; at least, so said the police reports; and he seemed like one prepared for

some mighty crime. At last, starting hastily up, he exclaimed, "Ha! it is now time; I must cook the Queen's goose!" So saying, he rushed from the room. Awe struck and paralysed by a declaration so fearful, all sat rooted to their chairs; and some minutes elapsed before it occurred to those present that it was highly inexpedient that her Majesty's "*goose*" should be "*cooked*" at all, far less by so unpleasant looking a *chef de cuisine*. It might not, however, be too late. Still was there time to preserve the Queen's goose raw, and out ran all the most loyal *habitués* of the Queen's Arms, to save, if possible, the Queen's goose. They overtook the traitor walking slowly in the direction of the castle, and, with a shout of gratified loyalty, they seized him and conveyed him to the cage. It was in vain that he exclaimed that he had no regicidal monomania. He was detained for the night; and it was only late the next day that it appeared that the unfortunate object of suspicion was really engaged to cook a goose for a select party of domestics in the castle, he having boasted of a recipe superior even to that of Dr. Kitchener.

In the next place, we find a series of phrases, indicating that the "*goose*" has been "*cooked*," the "*hash*" has been "*settled*;" or, to quit the metaphor, that the vengeance has been satisfied, the threat accomplished, the punishment applied. The "*goose*" has been "*done brown*," "*the hash*" has been "*dished*;" and, as a person sorely mauled is seldom inclined for more solid sustenance than gruel, the condition of the unhappy, but no doubt criminal sufferer, is admirably elucidated by the declaration concerning him, that "*he has got his gruel*."

Seventhly, and lastly, but still with reference to the gastronomic art, we have the proverb, for such we must call it, "*as right as a trivet*." A trivet, as all Cockneys know, is an iron frame to support saucepans over a kitchen fire; and, anciently, it was so constructed as to be sure to fall right which-

ever way it was thrown. It was of course triangular; and hence, if a Cockney understood Latin, and the noted motto of the Isle of Man were submitted to his notice, he observing the allusion to the three legs, would naturally translate, "QUOCUNQUE JECERIS STABIT" into his own vernacular, "*It's as right as a trivet.*"

All the above proverbial phrases bear reference to the oblectation of the palate, and all, therefore, show the natural tendency of the Cockney mind; the very palace of the chief civic magistrate he calls the "munching house," and gravely adds, that it was built in the Ionic order by Indigo Jones; and, if we add a few remarks on certain expressions not so evidently gastro-nomic in their origin, it is because we think that we shall find them likewise, after attentive examination, traceable thereto. When we hear the quietly sarcastic reply, "*don't you wish you may get it,*" accompanied by its equally elegant and expressive pantomimic gesture, we cannot suppose but that the original reference was to some choice dish, some lively turtle, some fat venison; when we hear an incredulous Cockney gently reprove some one who might be "*cutting it too fat,*" by the exquisitely playful "*over the left;*" which, like "*don't you wish you may get it,*" has its appropriate pantomime; we have an accurate, but perhaps unconscious, illustration of a culinary process. Amplified, the sentence would run thus: I regard your boasts as the refuse of your discourse, and, as such, would fling them "*over the left*" shoulder, as the cook does the hulls of peas or beans, or the shells of shrimps.

Once more, the guardians of public peace, who walk about in blue coats and white trimmings, are called "*raw lobsters,*" implying that they only want boiling to become regular soldiers.

Such instances are innumerable; they crowd upon us to inconvenience. Does a Cockney wish to insinuate that Mr. Such-an-one, in attempting "*to better his situation,*" has made

it rather worse than it was before; he says—he jumped from the frying-pan into the fire.

One word more. We have alluded to pantomimic gestures. The two which we have instanced are, as it were, the instrumental accompaniments to the phrases, “*over the left*,” and “*don’t you wish you may get it*.” The former is merely a pointing with the finger over the left shoulder, and needs no explanation, nor indeed any remark, save that it was, on a notable occasion, honoured by being employed by the Great Captain. The latter has thus been described by the illustrious Ingoldsby :

“But to his nose he clapped his thumb,
And spread his fingers out.”

This is called by the Cockney, “*taking a sight* ;” by the Manchester man, “*doing snooks* ;” by the Italian, “*far’ il fico* ;” by the Spaniard, “*hacer el Moro*.” Sometimes the Cockney puts the thumb of the right hand to the outstretched little finger of the left, and “spreads the fingers out” of that hand also; this the Cockney calls “*taking a double sight*.” Sometimes this is called “*making a tandem*.” Sometimes the Spaniard puts the thumbs of both hands to his nose, spreading out the fingers of both hands, and this is termed “*hacer los dos Moros*.” Now the time when this gesture first commenced its popularity is very doubtful. If old woodcuts are to be depended upon, and ancient stained glass, it may be said, that from the flood to the Christian era “*sights were taken*” from the left eye, as instances are known of Noah being represented in that action, while the earliest known instance of “a sight taken” from the nose occurs in a woodcut of Herod the Great. Probably that great prince intended that he cared not a fico for wives nor children; a pantomimic assertion which his life fully substantiated.

APPENDIX II.

TWO LETTERS TO THE EDITOR.

LETTER I. ON NEGATIVES.

“ Taking the language of France, for a moment, as a model, a Frenchman answers your question negatively, by *Je ne sçai pas*.”

PEGGE. (See p. 69.)

SIR,

OUR author is unhappy in the selection of his “model.” The French do not use two negatives: for *pas* means a step, and *ne-pas* not a step. *Point* means a point, or, as we say in England, a jot; and *ne-point* means not a jot. *Rien* means a thing, and *ne-rien* means not a thing, or, as we say, nothing. In like manner the Romans said, “*ne hilum, nihilum, nihil, nil*”—that is, not so much as the black spot in a bean. The French *personne* means a person, &c. &c.

The truth is, there is not, and cannot be, in any language, any such thing as a negative, double or single, that is, a word which signifies nothing. All knowledge is positive, all language must be positive also.

Our little surly word not, though consisting of but three letters, does, in fact, contain two words. It is nothing but *ne aht, n'aht, naht, nat, not*—that is, not anything. Nought is *ne ought, n'ought*—that is, not owed; more literally still, not possessed; for the root-meaning of both ought and owed is possessed, from “again” to possess. That which is ought or

owed by me is something (anything) which I have received (possessed) from another, and which I am to repay either in kind or by an equivalent.

Nay is ne ay (that is ne aie, or ayez) n'ay. Non is ne on, or un, (the old neuter pronoun,) and means not it. Nein is ne ein, not one, &c. So that ne, or (as in Scotland) na, is the true so called negative with which we have to deal. The extraordinary mutations in pronunciation (and therefore in spelling), and the frequent transposition of letters which words undergo in their passage from one class of people to another, from one language to another, from one century to another, must be familiar to every one. I do not pretend to give an undoubted etymology of this word ne, but there are other means besides etymology of reducing words to an intelligible sense; for, whenever an intelligible word can be substituted, in every conceivable instance, for one whose meaning is unknown, so as to convey precisely the same sense, then those two words, let their etymology be what it may, must have one and the same signification.

But there is in our language another so-called negative, never used except in composition—I mean un, as in unfaithful, unfruitful, &c. Now ne or not can, in every instance, be substituted for this un; and un, if the genius of our language would suffer us to use it out of composition, might, in every instance, be substituted for ne or not, carrying with it the same meaning which it has in composition. Now, I believe these two words, viz. our English and German un, (in Greek A or Aν—in Anglo-Saxon on, un, or am, in Latin in,) and our other negative ne or na, to be one and the same word, having one and the same sense, which I take to be gone. And I think I can perceive a very good mechanical reason why it should be always un in composition, and ne, or na, or nah, out of composition—that is, why the consonant should stand last in composition, and the vowel last when out of composition.

Whenever we pronounce un, an, or in, out of composition, we shall find, that unless we do so slowly, and with extraordinary care, we shall always sound a vowel after it, whether we will or not. Thus in, rapidly pronounced, as in conversation, and by itself, always comes inn-a, the vowel being produced as the tongue retires from the teeth and recovers its quiescent state. But when the same word is pronounced in composition, then the tongue does not retire, in order to recover its quiescent state, but proceeds at once to the formation of the next sound, and thus the supernumerary vowel-sound is avoided. The whole sound therefore, irrespective of all literal characters, and uttered by itself, is inne, onne, and unne. Now then, I suppose, in accordance with the usual effect of time, and a slovenly pronunciation, the word has, when uttered by itself, lost its former syllable, leaving us only ne, na, or nah ; and, in accordance with what generally happens when one word is run into another, or prefixed to another, that it has, when in composition, lost its final syllable, only leaving us un, an, in, or on.

Now this word or sound, unna or onna, I take to be the Anglo-Saxon wona or wana, which signifies something deficient, something wanting ; in other words, something gone. And the abbreviated form, un or on, I take to be equivalent with the abbreviated form of wona, viz. won or wan, both of which are still found in Anglo-Saxon, supplying the place of our present form an ; as won-hydig, unheedy ; won-sælig, unhappy ; won-halth, unhealthy. And the original word wona or wana, I suppose to be a corrupt past participle of wanian, to wane, to become less and less ; in other words, to go away, or else from some of the numerous other cognate Northern words, as wania, wonia, wonnea, vana, whose past participles were formed differently from those of the Anglo-Saxons. Wandian, to become blanched with fear, is evidently the same verb, wanian, with a *d* inserted,

and signifies to have one's colour go away, vanish, or wane. And I think it can scarcely be doubted that the Anglo-Saxon *wendan*, to go, is also the same word. The similarities of sound, in conjunction with the identity of sense, for the idea of something going away is clearly conveyed by all alike, is, I think, sufficient warrant that they are the same word.

I will just mention here that the Anglo-Saxon *ne* or *na* also meant a dead body: that is, the gone, or, as we say in modern phrase, the departed. We also say of the dead, "they are no more;" a negative form of expression, which is clearly equivalent with the positive form, "they are departed, or gone."

The Greek *ὄν*, *ὄνκ* is, I think, at least cognate with, if not immediately derived from, *Εἰκω*, to retire, to go. The regular uncontracted form of *οὐκ* would be *εοκ*, and the past participle of *Εἰκω* is *εοικ-α*, a very small difference of sound.

Απο, *εξ*, in Greek, *de*, *dis*, in Latin, *vor*, *ver* in German (past participles of *fähren*, to go), and our own old word *for*, preterite of *faran*, to go; *forbesdan*, to prohibit or keep from, (a journey or step,) are all used to denote privation, that is, something gone. The German *ohne*, without, and the Greek *ἀνευ*, without, are in the same predicament. "*Αν θελεις ἀδειν*;"—"*ὄν*" that is, "*ὄν θελω*." "Will you sing?" "No;" that is, "I will not;" that is, the will to sing is absent or gone. To be unhappy is to be or exist after the manner of those whose happiness is gone.

Gone-happiness, or not-happiness, is just as proper a word as unhappiness; and it is nothing but custom which gives it an awkward sound. We make no scruple of using the word non-resistance, which is in all respects similar to not-happiness; but in this instance the foreign negative non conceals the awkwardness. To see nothing, and to see gone everything, or all things gone, are nearly expressions of equal value.

LETTER II. ON THE WORD "FATE."

SIR,

ETYMOLOGY is a study which has often met with great ridicule, from the manner in which it has not unfrequently been pursued, not only from the perverse ingenuity of its professors, which gave rise to the well known sarcasm that it is a science "où la consonne ne vaut presque rien, et la voyelle rien du tout," but also from the worthlessness of the results generally obtained.

Etymology has, however, by some persons, been successfully employed to solve historical questions of great intricacy. To investigate thereby the nature and progress of the human mind, is an equally useful occupation. And a yet nobler object is accomplished when the pursuit is rendered subservient to the recovery of patriarchal tradition, or made to furnish testimony in favour of divine truth.

The history of the word *Fatum* affords a striking instance of the way in which men may corrupt primitive truth, and of the testimony which such corruption may yet bear to the original.

It may not have occurred to the reader to inquire to what part of speech *fatum* belongs. As commonly used, it acts the part of a substantive; but there was a time, most assuredly, when *fatum* was no more a substantive than *amatum*, or *velatum*, or *prolatum*.

In endeavouring to discover the original meaning and history of a word, we should, as a first step, determine its nature; that is to say, we should ascertain to what class and order it properly belongs. As a general rule, every Latin nominative ending in *tus* or *tum*, must have been originally a participle.

Fatum, then, is the participle of *for*, *faris*, to speak, and it necessarily infers the existence of a speaker. In the sceptical

age of the Cæsars, *fatum* was considered as equivalent to blind necessity, or chance; but in earlier times we find a poet saying, "*Fatum est quod DII fantur.*" Yet that this was a corruption of some more primitive doctrine is proved by the general opinion that all these gods were inferior to Fate; that is to say, that all, even the mightiest beings, were subject to Fate. I have already shown that the formation of the word implies a being to speak or to decree. If, then, the word be taken in a passive signification, *fatum* will signify that which is spoken or decreed by God; but if the word be supposed to have had originally an active or a middle sense,—and general analogy would favour this conclusion,—it is surely not fanciful to observe that there is a remarkable congruity between such an expression and the appellation *VERBUM*, or *ΛΟΓΟΣ*, given to the Second Person of the ever-blessed Trinity.

I am, &c.

J. B.

APPENDIX III.

NOTES FROM A MS. OF HORACE WALPOLE, EARL
OF ORFORD, ON THE NAMES OF LOCALITIES IN
LONDON.*

ALBEMARLE STREET

was so named from Albemarle House, which crossed the upper end of it, where Grafton Street now stands. It was built by Lord Chancellor Clarendon; and one of the silly charges against him was his pride in erecting a mansion, the bottom of which was higher than the top of the palace of St. James's. On his fall he sold the house to George Monk, Duke of Albemarle.

Towards the end, on the right hand from Piccadilly, lodged Mr. Cantillon, a French banker or merchant; the house was burnt in the night, and he, as was first said, smothered in it; but, though dead when found, his head at once separated from the body, which indicated his being murdered, as he had also probably been robbed, for his cook disappeared, and was thought burnt, but it appeared that he had escaped and went to India, where, above twenty years afterwards, he was killed by a tiger. Mr. Cantillon left an only daughter a great fortune, by his wife, a beautiful French woman, re-married to General Bulkeley, brother of Marshal Berwick's second wife. Miss Cantillon

* These are apparently remarks on Pennant's Account of London.—
EDIT.

was married to the last Catholic Earl of Stafford but one, and afterwards to the Irish Earl of Farnham. In the middle of the same side stands a house that belonged to the second Earl of Waldegrave, which was afterwards let to a Whig club in 1764, called Wildman's, from the person who kept the tavern, mentioned in the pamphlets of that time; after which, it was as remarkable for a club set up by ladies of the first rank for both men and women, and called the Ladies' Club, which, though grievously censured, soon died of innocent insipidity.

ARLINGTON STREET,

built by Bennet, Earl of Arlington, on a grant of Crown land from Charles the Second. It has been memorable for the residence of many ministers, as of Sir Robert Walpole, Henry Pelham, and John Earl Granville, all Prime Ministers to George the Second; for Augustus Henry Duke of Grafton, Prime Minister to George the Third; Leveson, Earl Gower, President of the Council; Robert Darcy, Earl of Holderness, and Thomas Thynne, Viscount Weymouth, Secretaries of State; and George Earl of Cholmondeley, Lord Privy Seal. The Gothic house at the south end was erected by Henrietta Louisa, Countess Dowager of Pomfret; the next by Lord Cholmondeley, sold to Lord Holderness, and since to the Marquess of Salisbury, Lord Chamberlain. The next by Lord Shannon, went by his only daughter, Lady Middlesex, to her husband Charles, afterwards Duke of Dorset. On the site of the great room, added by Mr. Pelham, on a design of Kent, stood the dwelling of Sir R. Walpole, in which I was born in 1717; and Mr. Pelham's house adjoining was erected on the site of the house of William Pulteney, afterwards Earl of Bath, the great antagonist of Sir Robert Walpole; they for many years living next door to each other. Mr. Pelham's house was afterwards

let by his son-in-law and heir Henry Earl of Lincoln, and since Duke of Newcastle, on his becoming Auditor of the Exchequer, to Lord Gower, then to the Duke of Grafton, and has since been sold to Sir Sampson Gideon, Lord Eardley. Sir Robert Walpole left Arlington Street to reside at the Treasury House in Downing Street, and on resigning his post retired to a smaller house in Arlington Street, opposite to his former, where he died in March 1745.

OLD BURLINGTON STREET.

The large house on the left hand from Burlington garden was built, on a design of the Earl of that title, for Marshal Wade. The larger, at the corner fronting the garden, was the residence of Charles and the celebrated Catharine, Duke and Duchess of Queensbury. On their deaths it was purchased and improved by the Earl of Uxbridge.

BERKELEY SQUARE.

There was a design of erecting a statue in the middle of the quadrangle to the memory of William Duke of Cumberland; but Adam, the architect, to defeat that object, from the hatred of the Scots to the Duke for his suppression of the rebellion and his severity after it, persuaded the King to give his own statue to the square, which turned out one of the worst equestrian figures in the capital, and would have been completely the worst if a zealous general officer had not afterwards given that ridiculous one of the Duke in the middle of Cavendish Square. A severe inscription, supposed to have been written by Wilkes, was one night affixed to that of the King.

The magnificent house between Berkeley Square and Devonshire Garden was built by John Stuart, Earl of Bute; but, be-

fore finished, was sold by him for 25,000*l.* to William Fitz-Maurice, Earl of Shelburne, and since Marquess of Lansdowne, who has a large collection of antique statues and bas-reliefs in it.

CAVENDISH SQUARE,

with a great number of other streets in that quarter, was erected on the estate of the Lady Margaret Cavendish Holles Harley, Duchess of Portland, daughter of Robert second Earl of Oxford, by the sole daughter of the last Cavendish, Duke of Newcastle, and the square and the adjacent streets built on her property were distinguished by the names of the illustrious families from which the Duchess was descended.

The great house on the west side was built by Benson, Lord Bingley, one of Queen Anne's twelve peers. On the death of his only daughter, Mrs. Fox Lane, Lady Bingley, it was bought by Simon first Earl of Harcourt, and has been improved by his son, the second Earl.

The house at the north-west corner was bought, on the death of George the Second, by his daughter Princess Amelia, who died there. It was then sold to, and improved by, Hope, Earl of Hopetoun. I have mentioned the statue above.

CHEAPSIDE.

In this street and the environs, at the beginning of the century, were kept some large magazines of eastern goods, as stuffs, chintzes, calicoes, porcelain, lacquered or Japan wares, teas, &c. and called India warehouses,* to which used to resort parties of ladies of quality from the other end of the town. One

* Marges's, in Bucklersbury, was the last of those houses that was fashionable, and till about 1765.

was kept by a Betty Barnes, where Queen Caroline sometimes supped with a few of her court on the nights of masquerades, to which the King always went, and had a supper in a private room with some of the court ladies ; but it was not thought decent for the Queen and her daughters to go to those masked balls, though afterwards Augusta, Princess of Wales, went to them with the Prince, and though within few years modest women had gone to the theatres masked ; and indeed the plays were so licentious that they could not well go otherwise ; yet, when masks were left off, George the Second bespoke the London Cuckolds, and other most indelicate comedies and dances.

At that time there were few public diversions and entertainments but operas and plays, a few subscription concerts, and afterwards *ridottos* three times in a winter at the Opera House. Afterwards, a few subscription masquerades were introduced for people of fashion, who went in fancied dresses, or copied from old portraits, but soon unmasked. The King had *levces* every morning, after which there was a drawing-room ; and twice a week, on Mondays and Fridays, the Queen had a drawing-room from 10 to 11 at night, where she played at quadrille, but there was no other table. Old ladies had a visiting night once a week, but no cards. The Duchess of Norfolk and the Countess of Strafford had each a great assembly and cards once a week. There were no other assemblies ; but one or two, private gentlewomen had small parties, avowedly supported by the card money. Basset had been in fashion in the late reigns, but was left off. There were no public gaming houses but the Groom Porter's and White's chocolate house in St. James's Street. The Royal Family played at hazard at court on Twelfth Night, which was left off at the death of George the Second. On birthnights were public balls at court. In summer ladies walked in the Mall, and in Kensington

Gardens, in the evening, or drove round the Ring in Hyde Park (though that was left off toward the end of George the First); but no ladies walked in the streets or rode in town. Oratorios were introduced by Handel for Lent, as masquerades had been by Heidegger for nights less abstemious.

Vauxhall and Cuper's Gardens in summer were rather dedicated to pleasure than to decency, and were not haunted by women of character. Parties on the river in barges with music were not uncommon. The second Countess of Oxford was expensive on such entertainments. About the year 1736 Vauxhall was opened in a new style with masks, under the title of a *ridotto al fresco*, but few women of reputation ventured to it. The next year that garden was illuminated every evening but Sundays by the proprietor, Mr. Tyers, and decorated with painted buildings and colonnades of booths, open tables, singers, music, and fireworks, and it became the most fashionable diversion, all ranks of people frequented it, made parties to sup there, carried French horns, and returned by water. Admirable it was, in a country of so much freedom and little police, to see princes and peeresses mixed with tradesmen and their wives, with apprentices and women of pleasure, and so very seldom any indecorum, nor scarcely ever any disturbance from young men flushed with wine.

Till the frequentation of Vauxhall, London, seated on so noble and tranquil a river, had applied it little to its show or amusement. The procession by water of the Lord Mayor to Westminster, and the annual boat-race for Dogget's coat and badge on the first day of August, were the only days on which the Thames was covered by its inhabitants. One very useful reformation of an inveterate abuse was operated by the resort of women of quality to Vauxhall; that was, of water language. Nothing had been more gross and indelicate than the scurrility practised both by watermen and passengers, not only reciprocally.

cally, but even to persons on the shore walking in their own gardens by the river; but as common boats plied both at the public stairs and at Marble Hall, where the company landed and re-embarked, the interest of the rowers taught them civility, and they became as respectful as servants in livery.

About 1742 was opened the amphitheatre at Ranelagh House, the former residence of Jones, Earl of Ranelagh, and has at last become the preponderating spot of assemblage in spring and summer. There, not long after its erection, were given jubilee masquerades, with variety of beautiful decorations, bands of musicians, dressed like harlequins and scaramouches in the buildings, a Chinese yacht on the canal, and shops, and tradeswomen masked, in the arcades on the outside of the edifice; but the populace was offended at that exhibition soon after the earthquake at Lisbon, which for a few years also suspended the common masquerades at the Haymarket; though it made no sensible diminution of robberies on the highway, and had more horridly let loose plunderers in the midst of the smoking ruins on the spot itself.

Then arose the assemblies and balls of Mrs. Cornelis,* an inventive Italian singer, at Carlisle House, in Soho Square, with much fancy in the decorations. She was followed by subscription balls at Almack's, James's Street, St. James's Square; but all were effaced by the Pantheon, built in Oxford Street, by Wyatt, since allotted to a variety of concerts, masquerades, and entertainments on public occasions.

Palaces for gaming have been erected in St. James's Street, shouldering and humiliating the mean palace; assemblies swarm in every street; exhibitions of pictures are displayed; the Shakspeare and Poetic Galleries are open in Pall Mall; and a

* For an account of Mrs. Cornely, see *Gent. Mag.* 1797, p. 890. She died in the Fleet Prison in 1797.—EDIT.

catalogue of all the sights, diversions, and luxury of London would fill a large part of another volume, as the additional new buildings in squares, circuses, places, streets, and rows, have added a third to the metropolis, and seem to extend till they include the villages for five miles round London. May Fair and Marylebone Gardens are swallowed up and forgotten almost in the heart of the town.

DOWNING STREET.

At the broad end of this street is the access to the house of the first Lord of the Treasury for the time being; but the principal front and great apartments look on the parade and join to the Treasury. That part belonged to the Crown, and was given by George the First to Baron Bothmar, his minister for Hanover. On Bothmar's death, in the following reign, George the Second offered it to Sir Robert Walpole for himself, but he handsomely accepted it only for himself and successors while in office, and inhabited it only for seven years, according to a witty prophecy of his Jacobite opponent, Sir John Hinde Cotton. It is well known such was the good-humour of Sir Robert, that many of his antagonists in party respected his temper and mild qualities so much as to converse freely with him before and after debate. On the first day of his last parliament but that which put an end to his power, and when he had just taken possession of his new habitation, Cotton sitting by him on the Treasury bench, Sir Robert told him he had furnished his house well. "Yes," said Cotton, "so I hear;" and, if you have *furnished* it is as well as you have done *this*, you will stay in it for this parliament."

As there was no approach to the house but through the park, into which no coaches enter but those of privy counsellors, it was necessary, especially for the levees of the Minister, to have

access from the street ; accordingly the Crown purchased two intervening houses, and laid them to that late Bothmar's, and they altogether form eighteen large and small rooms on a floor.

HANOVER SQUARE

was built, as is evident from the name, after the accession of the House of Hanover, as were George Street and St. George's Church. At the north-east corner resided Count Kinski, the Imperial ambassador, and with him lodged, while in England, the Duke of Lorraine, afterwards Emperor, by the name of Francis. The Duke of Roxburghe has a large house on the north side.

MANSFIELD STREET

has a very large house, built in the manner of a French hotel, by the Countess Dowager of Warwick and Brooke, afterwards wife of General Clarke.

PALL MALL.

To what the author* has said on this street, and I have added in notes, it is worth remembering that at the corner of the north end, leading into Market Lane, stood the tavern of the King's Arms, (but then, being in the reign of Queen Anne, called the Queen's Arms,) where was held the famous Kitcat club. The centre of Schomberg House was, after Astley, hired by a noted empiric, called Dr. Graham, and by him denominated the Temple of Health, with many other impudent essays. He was brother of the second husband of the republican Catharine Macaulay.

* Probably Pennant.—EDIT.

PICCADILLY.

Near Sackville Street stands Melbourne House,* built by Sir W. Chambers for the first Lamb, Lord Melbourne, raised at vast expense, but noble. It stands on the site of Sunderland House, where was kept the Sunderland library, now removed to Blenheim. The Earl's son, then become Duke of Marlborough, and removing to Marlborough House, sold Sunderland House to Henry Fox, the first Lord Holland, and he to Lord Melbourne, who pulled it down.

Burlington House was built by the first, and new fronted by the second Earl of Burlington, the architect, who also erected the stupendous wall and most beautiful colonnade, both out of proportion to the house. The chapel is painted by Sebastian Ricci. As Burlington House descended by his mother to the Duke of Devonshire, who has a better house in the same street, he has lent the maternal mansion to his brother-in-law, the Duke of Portland, who has added a large room.

Devonshire House was built, as well as Chatsworth, by the first Duke, but being burnt while under alterations by the carelessness of the workmen (the noble collection being saved by being removed), in the time of the third Duke, it was rebuilt by him, under the direction of Kent. The pictures, gems, drawings, medals, books, form now the first collection in England.

I proposed to the present Duke to transport and erect at the end of the high ground in his garden the colonnade in the court of Burlington House, which is never seen. A large iron gate in the middle, and the columns standing without the wall, would, by stripping up the trees, admit a view of Berkeley Square, which is much below, with a side-view of Lansdowne

* Afterwards the Duke of York's ; now the Albany.—EDIT.

House, and would be a magnificent piece of scenery from the windows of the great apartments, as the front looks over the Green park.

The Earl of Coventry's is a good house, and was designed by W. Ponsonby, second Earl of Besborough.

The Earl of Egremont's is a better, was built by Sir Charles Wyndham, the first Earl, and contains some good pictures. The Earl of Bathurst's* was built by the Chancellor, and has a view of both parks.

The lodge † in the Green Park, close to Piccadilly, was decorated by Lord William Gordon, Under Ranger.

Just without the turnpike stands the Hyde Park Hospital, ‡ formerly Lanesborough House, the residence of that Lord, recorded by Pope for recommending dancing to Queen Anne on the death of Prince George.

A little further in Knightsbridge stands Chudleigh House, built (while she was maid of honour, though married to Mr. Hervey, and kept by the Duke of Kingston, whom she was afterwards tried for marrying in the life of her husband,) by the famous Miss Chudleigh, to whom was so well applied the enigmatic epitaph on *Olia Lælia Crispis*.

PORTLAND PLACE

is not only the most regular square § in London, but yields in beauty to few open spaces in any capital. At the south-end is Foley House, || which, though more extensive than most private houses, is yet inadequate in magnificence to the square it terminates.

* Now the Duke of Wellington's.—EDIT.

† Removed in 1842.—EDIT.

‡ Now St. George's Hospital, wholly rebuilt a few years ago.—EDIT.

§ *So in MS.*

|| Foley House stood on what is now Langham Place.—EDIT.

PORTMAN SQUARE,

though much larger than the preceding, is not so imposing. Across the north-west corner stands the noble house of Mrs. Robinson Montagu, authoress of the *Remarks on Shakspeare*. It was built from a design of Stuart; the hall and staircase are remarkable for grandeur and simplicity, and the great apartment has the same merits.

SOHO SQUARE

is small, and has no longer any large house. The best stood in the centre of the south side, and was not very considerable. It had belonged to the Duke of Monmouth, which probably occasioned the pedestrian statue of his father, Charles the Second, to be placed in the middle of the quadrangle.* The Earls of Carlisle had a house on the eastern side, which was purchased by Mrs. Cornelis, and fitted up for balls and assemblies. The Lords Bateman bought the Duke of Monmouth's house: the second Lord let it to two different French Ambassadors, Guerchy and Nouailles, and then pulled it down and sold the ground, on which a small street † has been raised. Sir Joseph Banks lives at the [S. W.] corner, has a large library, and every Saturday evening receives there literati and foreigners.

SOUTHAMPTON ROW. (BLOOMSBURY.)

At the end to the north is a large house built by the last

* It was originally called Monmouth Square, and, after the Duke's disgrace and death, King Square. Upon the Revolution his admirers adopted, in remembrance of the Duke, the name of *Soho*, that having been his "word of the day" at the battle of Sedgmoor.—PENNANT, "from the information of Samuel Pegge, Esq."

† Bateman's Buildings.—EDIT.

Calvert Lord Baltimore, who, for a pretended rape on Miss Woodcock, was tried for his life at Kingston, but was acquitted. Harry, Duke of Bolton, has since bought the house.

ST. JAMES'S PLACE.

Here stands Spencer House, built by the first Earl, on the design of Sir George Grey. The front to the park is too theatric; the front to the street incomplete.

ST. JAMES'S SQUARE.

The house of the Duke of Leeds, on the western side, belonged in the reign of King William, who came regularly from Kensington twice a week to the Treasury, to Sydney, Earl of Romney, with whom his Majesty dined on those days. The next was built in a very expensive manner by Adam for Sir Watkin Williams Wynne, on the site of the house that had belonged to the old Earl Bathurst, father of the Chancellor. The large house at the corner belonged to the Dukes of Cleveland, was improved by the Countess of Darlington, sister of the last Duke, and is now her son's. The house in the north-east corner was built by William Earl of Strafford; and the next in the corner to the left by the last Duke of Kent, grandfather of the present possessor, the Marchioness de Grey. In the saloon are many fine whole length portraits by Vandyck. Norfolk House, the largest in the square, was built by Duke Edward and his Duchess, Mary Blount. The next house on the left hand was bought and settled on the Bishops of London.

SUFFOLK STREET

used to be known for the residence of foreigners, who were but

ill-lodged there. Of late years hotels have been introduced, where they are better accommodated and in better streets. In the reign of George the First, an Italian warehouse was kept at the upper end of Suffolk Street, by one Corticelli, much frequented by people of fashion for raffles and purchases and gallant meetings. It is mentioned in Lady Mary Wortley Montagu's Reliques.

WESTMINSTER.

The dormitory at Westminster School was built from a design of Lord Burlington. One of the houses of the prebendaries was Ashburnham House, where is a handsome staircase designed by Inigo Jones; the gilding of which a few years ago was more fresh, though in so damp a spot, than any other gilding of but ten years' standing; so much is gold leaf, like most other articles, adulterated. Wine and tobacco contain little of the natural ingredients. If the simplicity of our ancestors kept them honest, it also kept them ignorant of the advantages in their possession. Churches, colleges, and great seats covered with lead, have paid the proprietors for considerable repairs by the silver which has been extracted from the old lead.

In the new addition to Queen Square, Westminster, [Park Place,] stands the house of Mr. Towneley, where is kept his magnificent collection of antique statues, busts, bas-reliefs, and other valuable Greek and Roman curiosities.

WHITEHALL.

The Admiralty was rebuilt under the direction of Ripley, and is well concealed by the classic screen* designed by Robert

* Mutilated to form two carriage entrances when William Duke of Clarence was appointed Lord High Admiral.—EDIT.

Adam. The Pay Office and Horse Guards were also built in the reign of George the Second. The palace of the Duke of York * was built by Sir Matthew Fetherstone. The small dome, imitated from the Pantheon, and entrance, were added by His Royal Highness in 1789. On that *circular* top, and the *colonnade* before Carleton House, it was said that the King's sons were lodged in the *round house* and *pillory*. The Secretary's house was part of the old palace, was granted to the Earl of Dorset, was the residence of his son the first duke, and was resold to the Crown by Lord Sackville. The house of the India Board of Controul was the habitation of Horatio Lord Walpole, brother of Sir Robert. I mention it for the following anecdote: Dr. Gibson, Bishop of London, lived in Privy Garden; the noted William Whiston intending to visit him, by mistake knocked at the door of Lord Walpole, then just returned from his embassy at Paris. He had a Swiss porter, who said his Excellence was not at home. Whiston not perceiving his error, went to the Tilt Yard Coffee House, where he inveighed against the pride of modern bishops, who made their servants call them Excellence.

In Privy Garden the first house on the left was built by Granville Leveson, Earl Gower, since Marquess of Stafford. Further on by the river is the house and garden of the Earl of Fife, commanding a most beautiful view. In the inner part is the house of the Earl of Pembroke; and then two old houses, remains of the palace, and granted by King William to the Earl of Portland. In one resided his widow, governess to the three eldest princesses, granddaughters of George the First, whom he detained at St. James's, on his quarrel with his son, on the decision of the lawyers, who declared them Children of

* The Duke of York exchanged this house for Melbourne House, Piccadilly. See p. 315.—EDIT.

the Crown. On his death Queen Caroline thanked the Countess, but said she would be governess to her daughters herself. In the other house the Duchess Dowager of Portland resided, and kept her fine collection, and there it was sold at her death. Further on is the house built by John Duke of Montagu when he quitted the vast mansion in Great Russell-street. His daughter, Countess of Cardigan and Duchess of Montagu, added the two large rooms. Her widower, the Duke, left it, with its pictures and curiosities, to his daughter, the Duchess of Buccleuch.

Richmond House was part of the old palæe, and was granted by Charles the Second to the Duchess of Portsmouth and her successors. Her grandson, the second Duke of Richmond, built a new house to part of the old, which was designed by Lord Burlington, but so inconvenient that the present Duke has had it considerably improved and much enlarged by Wyatt. His Grace having bought the adjacent house, fitted up a small theatre in it, where, for two winters,* plays were performed by people of quality. The house has since been burnt.†

MISCELLANEOUS ADDITIONS.

Just before Montagu House was sold to the public for the Museum, on the floors of two of the large chambers of the ground floor I saw the cases that contained the title deeds and

* April 20, 1787, the Comedy of "The Way to Keep Him," was performed at Richmond House. The following were the actors: Lord Derby, Hon. Mr. Edgecombe, Major Arabin, Sir Harry Englefield, and Mr. Campbell; Hon. Mrs. Hobart, Hon. Mrs. Damer, Miss Campbell, and Miss Bruce. See *Gent. Mag.* 1787, p. 362.—N.

† The fire took place Dec. 21, 1791. See *Gent. Mag.* 1791, p. 1155. The part burnt down was that next the Thames. The more modern part next Parliament Street has since given place to Richmond Terrace.—N.

writings of the Duke of Montagu's estate ; they were wainscot boxes of I suppose about 3 by 4 feet square, and two feet deep at least ; there were 114 of those cases. There are larger estates, but never more voluminous lawyers.

When Sarah Duchess of Marlborough quarrelled with her granddaughter for making a match between her brother the Duke and the daughter of Lord Trevor, who had been an enemy of the great general, old Sarah ordered the face of Lady Bateman's portrait to be blackened, and written beneath, "now her outside is as black as the inside ;" and the picture hung in Marlborough House as long as the Duchess lived.

Chesterfield House, facing Stanhope Street, was built by the famous Philip Stanhope, Earl of Chesterfield. It has some good pictures. The marble staircase came from Cannons, the sumptuous seat of the Duke of Chandos, which lasted but his time, and was pulled down at his death. The lanthorn was the same that had been at Houghton, and had been so exaggerated during the opposition to Sir Robert Walpole, and had been sold by his son, because not large enough.

Ashburnham House, in Dover Street, stands on the site of Dover House, and was built by George Earl of Cardigan, and sold to the Earl of Ashburnham, when the former succeeded to Montagu House at Whitehall. Lord Ashburnham improved it, and has there a collection of very fine pictures.

Lord Milton's House in Park Lane, at the end of Tilney Street, was built by a dowager Countess of Abercorn, for her younger son, Mr. Charles Hamilton, celebrated for his taste in laying out and planting his villa at Painshill in Surrey, but he never inhabited the house, which Lord Milton bought and finished, and has two rooms filled with good pictures, bequeathed to him by the Countess of Montrath.

Gray's Inn Garden was much frequented formerly on Sundays by the citizens, and is mentioned on that account in Sir

George Etheridge's "Man of Mode;" as Furnival's Inn is by Justice Shallow in Shakespeare, and in Congreve's "Way of the World."

I once saw in the Fleet Market, and a second time at Twickenham, written over a shop, "second-hand coffins to be sold cheap." Upon inquiry, I found, that when the churchyards are full in London, the sextons take up such bodies as are reduced to skeletons, throw them back, and resell the coffins to make room.

At the Auditor's Office at the Exchequer remains a perfect cloister of the ancient palace.* When George Montagu, Earl of Halifax, was auditor, he fitted up the galleries over it for his library, with busts and portraits of poets; and there, as Pope says,

"A true Pindar stood without a head."

The large room there under the House of Commons had been used as a grotto, but had been neglected and employed to hold wood and coals. When Robert Lord Walpole succeeded the second Lord Halifax, Sir Robert Walpole had that room repaired, and the ancient ceiling repainted, and a rich marble chimney-piece placed in it, designed by Kent, and intended for Gothic, but not very correctly. Lord Walpole repaired one side of the beautiful cloister.

Gloucester House, in Upper Grosvenor Street, was built by Lord Chetwynd. On his death, Lord Noel Somerset, Duke of Beaufort, bought it; and, after him, William Duke of Cumberland. It then fell to the Crown, and George the Third gave it to his brother, William Duke of Gloucester, who has much improved it, by making the great drawing-room and adding a third story.

In St. James's Square, besides the great houses I have spe-

* Or, rather, of the ancient Collegiate Chapel of St. Stephen.—N.

eified, were that of the Duke of Chandos, at the west eorner of York Street, and Tankerville House, at the north eorner of Charles Street, where was a stairease painted by Amieoni, but both have been pulled down, and two smaller houses built on the site of each.

Vanbrugh's House, so ridieuled by Swift, still exists in Privy Garden, next to the Earl of Fife's.

P. S. It will not be foreign to the purpose of these aneedotes to add a brief aecount of the gaming clubs in St. James's Street, whieh of later years have made much noise. Clubs at taverns were originally social, grew jovial, degenerated to bacchanalian, became political, but not the more sober for being serious, nor the less violent in party for not being sober. Gaming was a modern innovation, and united, at least blended parties, because it is indifferent to a gamester whether he ruins an enemy or a friend.

White's Chocolate House grew into vogue in the reign of George the First, soon after the deecay of the Kiteat, more deservedly illustrious, not only from the number of men of great abilities, wit, and talents, of whieh it was composed, but as it was a bulwark against the bad (and suspected worse) designs of Queen Anne's last administration. But the suceess of its members destroyed the club; the great men became ministers themselves, and had neither time to support the club, nor oceasion for its spirit; and the lesser men were left to their talents and their wit, or promoted to subordinate offices, whieh excluded so much convivial familiarity. This, I conelude, was the dissolution of the famous Kiteat, of whieh one hears no more after the death of the Qucen. White's Chocolate House was only a fashionable and partly a gaming society, not a elub; and though there was eonsiderably deep play, I believe it was chiefly at picquet, and not at games of hazard. The house

being burnt, and with many curiosities belonging to Sir Andrew Fountayne, who lodged there, it was rebuilt, and a club was formed there of many men of quality and wit ; among the most conspicuous were Lord Chesterfield and Mr. Pulteney, afterwards Earl of Bath. That club was recruited by several men of rank from another club held at the Bedford Head in Southampton Street, Covent Garden, celebrated in one of James Branston's burlesque poems,

“ I'll have a party at the Bedford Head : ”

who called themselves *the gallant schemers*, and were distinguished by a purple ribband at their collars embroidered in golden letters with *Amore Jocusque*, but who neither living by their wit, nor dying for nor by love, rather became sacrifices to the bottle ; and such as were not adopted at White's, fell martyrs to Bacchus at the Union Coffee House, in St. James's Street. The club at White's, in the reign of the second George, became a society that was much the object of ambition and difficult of admission, which contributed to make admission coveted. For some time it was kept free from party ; but the anti-courtiers setting up Sir William Windham for candidate, the Whigs made a point to black-ball him ; and Lord Walpole, the Prime Minister's son, put his negative openly in the black side of the balloting box. When Sir Robert Walpole resigned his post, the club grew more decidedly courtiers, and Mr. Pelham and his favourites ruled there, while Thomas Coke, Lord Lovel, and then Earl of Leicester, had long been a vociferous dictator, in a jargon that wanted all the authority of fashion to make the coin of Galimatias pass for sterling wit. His character is admirably drawn by Sir Charles Hanbury Williams in his “ *Isabella ; or, the Morning,* ”

“ Where Lovel's coachman drives unbid to White's.”

Sir Charles not being a member, he and his friend Mr. Win-

nington projected and instituted (with no friendly intention to Mr. Pelham), a kind of counter-club at the same house, and then the two clubs (many of the ancient members being enrolled in both) became distinguished by the old and young clubs; names most proper in another sense, for the principal young men of quality were enlisted in the latter, yet, though a much more numerous body, the sedate elders were steady in their attendance, while the young members were diverted elsewhere by their pleasures, and were little constant till faro and hazard were introduced, which were forbidden at the old club; whence a chief grandee, Lord Chesterfield, often deserted to his favourite hazard, but he was in a few winters driven thence, not only by his increasing deafness, but a younger and more brilliant wit, the famous George Selwyn, who observing that the Earl seldom left the house without some prepared witticism, Selwyn fixed on him the name of Joe Miller, and banished him the house.

The young club languished for some years, and the old was near its exit by the age of its founders, and by new clubs starting up, both in that street and Pall Mall, White's club for some time going by the name of Arthur's, the name of the then master of the house; as after him it was called Bob's, from Robert Macrath, who had been the head waiter, but who soon acquired so large a fortune that he quitted his tavern, and by lending money to wasteful young lords, lent himself into the House of Commons. Almaek, his first conspicuous rival in Pall Mall, was as successful, and retired rich.

From the western side of St. James's Street, the old club removed to the upper end of the eastern, in a more spacious house, and re-assumed the ancient name of White's. The young club followed, but disunited and dwindling; the remaining members were at length incorporated into the old, or withdrew entirely.

A younger club arose of very bright young men, most of

whom were anti-ministerialists. A splendid edifice was erected for them, called Brooks's, from the proprietor, successor to Almack, at whose tavern the new club had been first instituted. The town soon rung with the bon mots and bold invectives of the members ; and no wonder, when Charles Fox, Col. Richard Fitz-Patrick, and Mr. Hare, were the principal personages ; nor was the fame of that club more diffused by what they said than by what they did, for their gaming was enormous ; and the faro tables, held by some of the society, restored to their bankers the prodigious sums which in their earlier days they had thrown away on the same pernicious altars.

The unrestrained conversation on the highest persons alarmed the highest of all ; and he urged his ministers, even those in the gravest posts, as the Chancellor, to countenance and raise the old club of White's ;* so that from opposite sides of the same street, White's and Brooks's were the head quarters of the court and opposition camps ; and if the former was headed by the Prime Minister, the latter was led by the Princeps Juventutis himself, and his brother, the Duke of York and Bishop of Osnaburg.

These slight notices may explain many passages in the poems and pamphlets of the time, which without such a key might be very obscure or unintelligible ; and to later times, if such trifling notes should happen to last, would represent some striking manners of the age.

* Mr. Pitt accordingly attended often, and enrolled all the young great lords of his party.

APPENDIX IV.

ORIGIN AND DERIVATION OF A FEW SURNAMES.

BY SAMUEL PEGGE, ESQ.*

Lewkenor.—Sir Lewis, master of the ceremonies; from one of the hundreds of Lincolnshire, called anciently *levechenora*.†

Kempe.—The same as *Champion*. The Danish word.‡

Misenor.—From *mesonero*, an inn-keeper; Spanish.

Muncaster.—The old name of Newcastle-upon-Tyne; quasi *Monk-Caster*. The present name was perhaps taken on its being rebuilt.

Mease.—From *meze*, a message.§

Hugesson.—Cardinal *Hugezun* came over as the pope's legate, temp. Henry II.||

Dempster.—The judges of the Isle of Man were called *deemsters*.¶

Eldred.—There was an archbishop of York of the name of *Aldred*, temp. William the Conqueror. Perhaps contracted from *Alured*, the Latin of Alfred.

* Reprinted from "Curialia Miscellanea; or Anecdotes of Old Times," 1818.

† Brady's History of England, General Preface, p. 50.

‡ Brady's Preface to the Norman History, p. 150.

§ See Blount's Dict. || Brady's Hist. p. 415.

¶ Sacheverell's History of the island, p. 2.

Brettell.—There is a seignory in Normandy of the name of Bretteville. So we have corrupted the name of *Frescheville* into *Fretwell*.

Belassis.—Something of this name may be seen in Brady's History, p. 196.

Larpent.—From the French, *l'arpent*; *arpent* signifying an acre. We drop the apostrophe.

Duppa.—*De uphaugh* and, by apostrophe, *d'uphaugh* according to Anthony Wood.

Firmin.—From St. Fermin in France.

Paliser.—An official name of such person or persons who had the care of the pales of a forest.*

Ord.—Signifies a promontory in the highland; and, I presume, is *Erse*.†

Bownas and *Bonas*.—Corrupted from *Buchan-Ness*, the seat of the earl of Errol.‡

Ridgeway.—A local term for the way of the ford, or passage over a stream. *Ryd* and *rith* signifying a ford.§

Fitzherbert.—It is written *Filius-Herberti* in very old deeds.|| The *Finches* were called *Finch-Herbert* formerly; which led Daniel, Earl of Winchelsea, to think he was related to the Fitzherberts. Thus Leland: "The Finches that be now, say, that their propre name is *Hereberte*; and that, with marriage of the *Fincheheyre*, they tooke the *Finche's* name, and were called *Finche-Herbert*, joining booth names."¶

Herbert of Kent married the heiress of *Finch*, and took that name as a prefix, which they soon corrupted into *Fitz-herbert*.

* Manwood's Forest Laws.

† Pennant's Tour, p. 158.

‡ Ibid. p. 124.

§ Hasted's History of Kent.

|| Ex inform. Dom. Gul. Fitzherbert, Baronetti.

¶ Itinerary, VI. 52.

But the Fitzherberts were a family before the *Finches* were fledged; and in old deeds the name is given *Filius Herberti*.

Champernoun.—Devonshire: a corruption of *Campernulph*, or *De Campo Arnulphi*; called, says Camden, *Champernoun*.*

Smelt.—Ralph Luvel (or Lovel) an ancestor of the Percevals, was, in the time of King Stephen, called also *Simelt*, for which no reason is given.†

Names of Men, of Places, and Things, have changed, and by seeming corruption have come right again.

Thus, for Men—

Tollemache	Talmash	Tollemache
Legarde	Ledgiard	Legarde
Lyttelton	Littleton	Lyttelton
Fauconberg	Falconbridge	Fauconberg‡
Cholmondeley	Cholmley	Cholmondeley
Osbaldiston	Osberton	Osbaldiston.

I take this to be a local name, from *Osbaldiston* in Lancashire, q. *Osbald his town*. There is in Yorkshire *Osbaldwick*, pronounced *Osberwick*. It should be *Oswald*, an archbishop of York and martyr, in both cases.

We have the name *Bernardiston*, from a place of the name in Suffolk.§

Robertsbridge, in Sussex, appears to be a corruption of *Rothersbridge*, as it was long called, and with plausibility; for it is situated on the river *Rother*: but the former is the truth, as I have been informed that in old Latin deeds it is styled *pons Roberti*.

* Britannia, col. 35.

† See Collins's Peerage, 1779, art. *Lovel and Holland*.

‡ So Shakspeare has it.

§ For both the places see Spelman's Villare.

There are some terms which, by a double corruption, have got home again ; as *Crevises*, in Derbyshire ; where *Crevis*, the word for a *cray-fish*, is a corruption : but it gets home by it ; for the French word from whence *cray-fish* was first formed, is *ecrevisse*. This too is the radical word ; for the lobster is but a species of it, and called *l'ecrevisse de mer*, or *sea-cray-fish* ; what is now called the sea-cray-fish, is properly the lobster. The difference consists in the want of claws.

APPENDIX V.

SYMBOLA SCOTICA; OR AN ATTEMPT TO ELUCIDATE
SOME OF THE MOTTOES USED BY MANY OF THE
SCOTTISH FAMILIES.

In a Letter to the Earl of Leicester, President of the Society of Antiquaries. By
SAMUEL PEGGE, Esq.*

“Arma Virumque.”

There seems to be something peculiarly significant and quaint in the greatest part of the mottoes and devices used by the Scottish nobility, and perhaps in those of many families of inferior rank; though these last do not so easily come under our observation.

My intention is, to trouble your Lordship with my thoughts on a few of these mottoes (as we call them); and refer to your extensive knowledge in the science of heraldry, and your love of investigation, for the rest of these obscure impreses.†

We must, however, distinguish between the motto and the *slug horn* (or, as Sir George Mackenzie gives it, upon the more southern pronunciation, *slogan* ‡); the latter being a *cry de*

* Reprinted from “Curialia Miscellanea; or, Anecdotes of Old Times.” 1818.

† The word is an old word and signifies *motto*.

‡ The Glossary to Douglas’s Virgil adduces the term from the Anglo-Saxon *Slegan*, interficere.

guerre, whereas the former (though one may sometimes answer both purposes) seems more to relate to some historical circumstance by which the family have been signalised. The original idea of these words, I have no doubt, related to war, and operated as what we now call the watch-word, and more emphatically *the word* by the circulation of which the king can, at this day, call his guards about him, as the chiefs of Scotland formerly assembled their vassals in their respective divisions or clans. The French call it a *mot*; and the Italians, by an augmentation, *motto*; which last we have adopted when we speak in an heraldic style. The true Scottish term is a *ditton*, the *slughorn* being properly the *cry de guerre*. Not to go into the antiquity of mottoes, or armory, further than the subject in question shall lead me, I shall content myself with observing that armorial bearings in general, with us in England, have little more than the fancy of the party, with heraldic sanction, for their foundation; or some distant allusion to the name. Take one singular instance of this last case, which Mr. Boyer (in his Theatre of Honour) gives, as a whimsical bearing. The arms of the name of *Matthias* are three dice (sixes, as the highest throw), having, I make no doubt (though Mr. Boyer gives no reason for it), a reference to the election of St. Matthias into the apostleship: "And the lot fell upon Matthias." One of the writers in the Antiquarian Discourses (Mr. Agarde) thinks the old motto of the *Caves*, of Stanford, in Northamptonshire, a happy conceit; the ancient crest being a grey-hound currant, with a lable issuing out of its mouth, with these words, "Adsum; cave." Had the *cavè* stood alone, without the dog or the adsum, it might have been very well, and have operated religiously, morally, or politically: but otherwise the dog seems to run away with the wit. The family, since Mr. Agarde's time, appear to have been sensible of this awkward compound, and have adopted the French word *gardez* for the motto; though I

think they had better have kept the *cavè* (as I have observed), and hanged the grey-hound; though perhaps it was conceived at the time the *adsum* was dropped, that *ca-vè*, in the Latin, might be confounded with the English, *cave*; and that it would have appeared as if they had taken the name for the motto, without another Latin word to denote that language; and therefore might take *gardez*, which shews itself to be French.

Mr. Agarde's own motto is much more apposite to his name; which, he tells us at the end of his memoir, was *Dieu me garde*; but at the same time this would have admitted of improvement; for the French word *garder* was originally *agarder*, which, had he known it, would have enabled him to have made the pun complete—*Dieu m' agarde*.

Before I quit the subject in general, I cannot help mentioning a *bon mot* of a friend of mine (and he has so much wit that I shall not rob him in the least by the repetition), on his visiting Chatsworth, to see the house. The motto of the noble owner is, as your Lordship well knows, *Cavendo tutus*, to which the family has happily adhered in their political concerns. The state rooms in that house are floored with old oak, waxed, and very slippery, in consequence of which my friend had very near fallen down; when, recovering his equilibrium, he observed, "that he rather supposed the motto related to the floors than the name."

The motto of Dalziel, Earl of Carnwath, now an attained title, is, "I dare;" the reason of which is given by Crawford, in his Peerage of Scotland. The ancient armorial bearing of this family was, a man hanging on a gallows, though it is now only a naked man, with his arms expanded. Some one of the family having, perhaps, dropped the gallows and the rope, as deeming it an ignominious bearing.

But to proceed to the motto. The historian says, that a fa-

avourite of Kenneth II. having been hanged by the Picts, and the king being much concerned that the body should be exposed in so disgraceful a situation, offered a large reward to him who would rescue the body. Alpinus, the father of Kenneth, with many of his nobles, had been inhumanly put to death; and the head of the king (Alpinus), placed upon a pole, was exposed to the populace. It was not for the redemption of his father's body, that the new king, Kenneth, offered the reward; but for that of some young favourite, perhaps of equal age, who was thus ignominiously hanging as a public spectacle, for the king appears to have been beheaded.* This being an enterprise of great danger, no one was found bold enough to undertake it, till a gentleman came to the king and said, "Dalziel," *i. e.* "I dare," and accordingly performed the hazardous exploit. In memory of this circumstance, the family took the above-mentioned coat-armour, and likewise the name of *Dalziel*, with the interpretation of it, "I dare," as a motto. The maiden name (as I may call it) of this family is not recorded, neither is the original coat-armour of the gentleman mentioned. These circumstances are related by Crawford, upon the authority of Mr. Nisbet, in his *Marks of Cadency*, p. 41.

Occasional changes in coats of arms, it is very well known, have always been common, owing to accidents and incidents, as well as achievements, several instances of which may be seen in Camden's *Remaines*.

Similar to the case of Dalziel, is the reason given for the motto of *Maclellan*, Lord Kireudbright, which is, "Think on." Crawford's account is to this effect. A company of Saracens, from Ireland, in the reign of King James II. infested the county of Galloway, whereupon the king issued a proclamation, declaring that "whoever should disperse them, and bring their

* Buchanan.

captain, dead or alive, should have the barony of Bombie for his reward." This was performed by the son of the laird of Bombie, who brought the head of the captain, on the point of his sword, to the king, who put him into the immediate possession of the barony; to perpetuate which action the baron took for his crest a moor's head, on the point of a sword, with the words, "Think on," for his motto.

It may be difficult to ascertain the meaning of these words; and one is at liberty either to suppose he addressed them to the king on the occasion, as if he had said "Think on your promise:" or they may apply to posterity, advising them to think on the gallant action whereby they became ennobled: but I more incline to the former interpretation, because in Yorkshire, which abounds with Scottish idioms, words, and proverbs, they say, "I will do so and so when I think on;" and "I would have done so and so, but I did not think on." Our expression is, "think of it."

Maxwell, of Calderwood, has the same motto, on a different idea. The crest is "a man's head looking upright," to which the motto seems to give a religious interpretation, and to imply, "Think on" *eternity*.*

A similar change appears to have been brought about, by religious attachments, in the crest and motto of Bannerman, which seems to extend to the rest of the armorial bearings. Sir Alexander Bannerman of Elsick, the chief, bore, "Gules, a banner displayed argent, and thereon a canton azure, charged with a St. Andrew's cross. Crest, a demi-man in armour, holding in his right a sword proper. Motto, *Pro patria*." This bearing is by grant, 1692; but a younger son of this house bore (when Mr. Nisbet wrote) the field and banner as above, "within a bordure argent, charged with four buckles azure, and

* See Nisbet's *Heraldry*, p. 138.

as many holly-leaves vert, alternately." Buckles, in certain cases, we shall see hereafter, admit of a religious interpretation ; and the holly-leaves (*quasi* holy-leaves) seem to have a similar import, especially when added to the new crest, *viz.* "A man issuing out of the wreath in a priest's habit, and praying posture," with this motto, "Hæc prestat militia.*" This change might possibly take place about the enthusiastic time of the union of the two kingdoms, when religious party spirit ran high in Scotland.†

Ross, lord Ross, has the same motto as Dalziel earl of Carnwath ; but on what pretensions does not appear.

I shall now proceed to another conjectural interpretation, as to the motto of Lord Napier ; which is, "Ready, aye ready." Sir Alexander Napier was killed at the battle of Flodden Field (1513), leaving issue Alexander, who married Margaret, the daughter of Sir Duncan Campbell of Glenorehy, ancestor of the earls of Breadalbine. The motto, or rather perhaps slug-horn, of the laird of Glenorehy, was, "Follow me." On this marriage, therefore, I am led to believe that Alexander Napier might take the responsive slug-horn of "Ready, aye ready," as if he had said, "always ready to follow you." This may, perhaps, *primâ facie*, appear too hypothetical ; but it is grounded upon the authority of a friend, a native of Scotland, who once told me that the mottoes of the lairds often had a reference to that of their chief.

Something like this appears in the motto of Fraser, late Lord Lovat, which is, "I am ready." That family is descended from a younger branch, the elder having ended in daughters. They

* Nisbet's Heraldry, p. 414, 415.

† See Memoirs of Ker of Kersland.

had for their ancestor, in the female line, the sister of King Robert I.; and the motto seems, if not responsive, at least expressive of loyalty.

This sort of motto seems to prevail in the family of Douglas. That of the elder branches is, "Forward;" to which the younger branches reply, "Jamais arrière," which may, perhaps, be best translated by the vulgar Scottish expression, "Hard at your back."

The motto of Hay, Earl of Errol, which is, "Serva jugum," deserves our particular attention; and is founded on a well-attested historical fact, related to this effect by Mr. Crawford. In the reign of Kenneth III. (anno 980), when the Danes invaded this island, and gave battle to the Scots, whom they had routed at the village of Loncarty, near Perth, a certain husbandman of the name of Hay, who was tilling his land, perceived his countrymen flying before the enemy; when he and his two sons, arming themselves with their ploughgear, the old man having the yoke of the oxen for his own weapon, upbraided the Scots for their cowardice, and, after much difficulty, persuaded them to rally. They accordingly, under the command of this unexpected leader and his sons, armed with yokes and ploughshares, renewed the engagement; when the Danes, supposing their enemy had received a reinforcement, fled in their turn. The king, in reward for this uncommon service, advanced Hay to the rank of noblesse, and gave him as much land as a falcon, let loose from the fists, should compass at one flight. The lucky bird, says Dr. Abercombie, seemed sensible of the merits of those that were to enjoy it; for she made a circuit of seven or eight miles long, and four or five broad; the limits of which are still extant. This tract of ground, continues my author, being called Errol, the family took from thence its designation or title.

To these circumstances the armorial bearings of the family

have very strong allusions ; for the supporters are two labourers with each a yoke on his shoulder ; the crest is a falcon, and the motto “*Serva jugum.*” The coat armour likewise is, Argent, three escocheons gules ; or, to speak in the language of noble blazonry, Pearl, three escutcheons ruby ; to intimate that the father and his two sons had been the three fortunate shields by which Scotland had been defended and saved.

Another branch of the family (Hay, Earl of Kinnoul) gives the same coat, with a bordure for difference ; the supporters are likewise two husbandmen, the one having a plough-share, and the other a pick, or spade, upon his shoulder. The yoke is preserved in the crest, upon the shoulder of a demi-man, from the waist upwards ; and the motto seems to refer to the rallying of the Scottish army in these words, “*Renovate animos.*”

Buchanan further tells us, with regard to the modesty of these unexpected conquerors, that, when they were brought to the king, rich and splendid garments were offered to them, that they might be distinguished in a triumphal entry which was to be made into the town of Perth ; but the old man rejected them with a decent contempt ; and, wiping the dust from his ordinary clothes, joined the procession, with no other distinction than the yoke upon his shoulder, preceded and followed by the king’s train. More minute circumstances of this extraordinary victory, obtained, after a palpable defeat, at the instigation of one obscure man, are related by Buchanan, to whom I refer your lordship ; and you will find it equal to any instance we have of Roman virtue, and the *amor patriæ*, so much boasted of among the ancients.

Lloyd, in his Worthies, among his observations on the Life of James Hay, Earl of Carlisle, tells us a chimerical story, but on what authority I do not discover ; after having mentioned slightly the above fact, that James Hay, 600 years afterwards, “*saved the king of that country from the Gowries at their*

house with a eultre (or plough-share) in his hand ;” and that he had as much land assigned him as he could ride round in two days. It does not appear from the accounts we have of the Gowry conspiracy, that any person of the name of Hay was concerned ; but rather that this story has been confounded with the other, because, according to Dr. Abercrombie’s account, the land over which the falcon flew in the first case, was in a part of Scotland known by the name of Gowry.

Conyngham, Earl of Glencairn, has this very singular motto, “ Over fork over,” alluding to the principal charge upon the shield, which is the rude and ancient hay-fork, called in Scotland a shake-fork, and is in shape not unlike the Roman letter Y.

This bearing, some of their heralds tell us, was official, because, they say, the family had been hereditary masters of the king’s horses and stables, of which employment this instrument was indicative. Such official charges and sur-charges were common in Scotland : thus, Carnegie, Earls of Southesk, charge the breast of their blue eagle with a cup of gold, being hereditary eup-bearers to the kings of Scotland. But this will not hold good as to the Conynghams ; though their sur-charge of a man on horseback upon the shake-fork may perhaps be such an official bearing. Different conjectures have been brought forward ; and Mr. Camden and some others have interpreted the fork to have been an archiepiscopal pall ; for which surmise a very vague reason is given, *viz.* that an ancestor of the family was concerned in the murder of Thomas Becket, Archbishop of Canterbury. Which bearing, Mr. Nisbet observes, would in such case operate rather as an abatement than a badge of honour.* This conjecture, however, will not hold good on

* Becket’s murderers were four barons, and knights, no doubt, of course ; *viz.* Reginald Fitz-Urse, William de Tracy, Hugh de Morville, and Richard Breto. [Consult Lord Lyttelton and his authorities.]

heraldic principles ; for a pall, when used as a charge, is very differently represented, the three ends of it being square, and even touching the borders of the escochcon ; whereas the device before us is pointed at the ends, and does not come in contact with the edges of the shield. But what has the pall to do with the motto ? We must therefore advert to other circumstances for an interpretation of both the reason of the armorial bearing and the motto, which generally assist to explain each other. The account which comes nearest the point in the present question is given by Mr. Nisbet from Frederick Van Bassen, a Norwegian, who, he says, was a good genealogist, and left in MS. an account of the rise of some Scottish families, and among the rest of this of Conyngham ; from which MS. Mr. Nisbet gives this account—"that Malcome, the son of Friskine, assisting Prince Malcom (afterwards surnamed Canmore) to escape from Macbeth's tyranny, and being hotly pursued by the usurper's men, was forced at a place to hide his master by forking straw or hay above him. And after, upon that prince's happy accession to the crown, he, the king, rewarded his preserver Malcome with the Thanedom of Cunningham, from which he and his posterity have their surname, and took this figure to represent the shake-fork with which he, Malcome, forked hay or straw above the prince, to perpetuate the happy deliverance their progenitor had the good fortune to give to their prince." Admitting this to be a fact, or even a legendary tale, credited by the family when this bearing was granted or assumed, there is an affinity between the device and the motto not to be found among the other conjectures.

There is another family where the true armorial ensigns are illustrated by the motto, *viz.* the arms of Bailie of Lanington, which have often been blazoned as nine mullets or spur-rowels or, 3, 3, 2, and 1 ; whereas it is evident they were stars, from the motto, which is, "Quid clarius Astris?"

I make no doubt there are many others of a like kind to be found, arising from inattention or ignorance. It has been observed, that the shake-fork is now much obscured by an armed man on horseback within an eseocheon, which is supposed to allude to the hereditary office of master of the horse; though whether this was the case, or whether that bearing came by alliance, may be doubtful; for Mr. Crawford, in his Peerage, does not give it as a part of the family coat of Conyngham in 1716; though the more modern peerages have it. The shape of the fork is more discernible in the arms of Conyngham, peers of Ireland, where it is not covered by a sur-charge. The meaning of the name is local, *Konyng-Ham*, i. e. the king's village or habitation; which etymon has been so long obscured by age, that the Lion Office, on granting supporters to the family, have given two rabbits or conies. The Irish branch has different supporters, viz. a horse and a buck, though it preserves the motto.

The Earl of Traquair has for his motto "Judge noueht;" though there is nothing in his armorial bearings to which it can allude. One is therefore to look for some event interesting to the family to ground it upon, which probably was this: Sir John Stewart, first created baron, and afterwards earl, of Traquair, by King Charles I. was lord high treasurer of Scotland, anno 1635, and remained a firm friend to the royal cause to the last. His adherence to it, however, drew on him the resentment of the opposite party, insomuch that he was, 1641, impeached of high treason, and found guilty; but the parliament submitted his punishment to the king, who ordered him a pardon under the great seal, the preamble to which sets forth the king's high opinion of his abilities and his integrity in the discharge of his duty. Upon this transaction, it seems more than possible that the earl, alluding to the rash and cruel treatment

he had received from the parliament for his loyalty to the king, might assume the motto "Judge nought;" the complement of which, we all know, is, "That ye be not judged."

Johnston, Marquis of Annandale.—The modern motto is "Nunquam non paratus;" but in the original motto there is history, which connects with other parts of the bearing. The crest is "a winged spur," and one of the supporters is "a horse furnished." The crest was taken, because the Johnstons were often wardens of the West Borders, and active in suppressing thieves and plunderers, who infested them during the wars between England and Scotland; whence was derived the original motto, "Alight thieves all;" commanding, either by their authority or prowess, those thieves to surrender. The horse as a supporter alludes to the same circumstance, or might be considered as a bearing of conquest, from a horse taken from some famous marauder.*

The Johnstons of Westrow, or Westerhall, have a different principal bearing in their arms, *viz.* "A Man's Heart, ensigned with an imperial crown proper, in base," being part of the arms of Douglas, in memory of the apprehension of Douglas Earl of Ormond, when in rebellion against James II.†

Hamilton, Duke of Hamilton.—Motto, "Through." This motto is older than the nobility of the family, if my conjecture be true; as it seems to have originated from a circumstance which happened in the reign of the Scottish king, Robert I. in England, at the court of our King Edward II. Battles, sieges, &c. had been maintained, with various success, between the two kings, for a long time. During these animosities Sir Gil-

* Peerage of Scotland, 1767, 8vo.

† Nisbet's Heraldry, p. 146.

bert Hamilton, an Englishman, happening to speak in praise of the intrepidity of Robert I. King of Scots, one of the De Spencers (John, Mr. Crawford says,) who was of King Edward's bed-chamber, drew his falchion, and wounded him. Sir Gilbert, more concerned at the contumely than at the wound, and being prevented at the moment from resenting it; yet when he met his antagonist the next day in the same place, ran him *through* the body. On this he immediately fled for protection to the King of Scots, who gave him lands and honours for this bold vindication of his valour.*

The motto of Murray, now Duke of Athol, is, "Furth, fortune, and fill the fetters;" but it was originally given to John Stewart, Earl of Athol, and came to the family of Murray by an intermarriage with the heiress of Stewart. The first Earl of Athol of the name of Stewart was constituted lieutenant to King James III. (1457); and for his defeating, and bringing to submission, MacDonald, lord of the Isles, who had rebelled, he had a special grant of several lands, and the above motto added to his arms,† which seems to mean, "Go forth, be successful, and fill the fetters with the feet of all other rebellious subjects;" for I understand "fortune" to be a verb, and chosen probably for the sake of the alliteration. One appendage to the arms of Murray, probably received from Stewart, has an allusion to the motto; for the supporter, on the sinister side, is a savage, with his feet in fetters.

* Crawford's Peerage, in Duke of Hamilton. Buchanan, vol. I. pp. 332, 333. Dr. Abercrombie, however, gives us reasons to doubt that this was the first introduction of the name of Hamilton into Scotland: though that is not material, if it was the occasion which introduced the motto. This has no apparent connexion with the crest or arms, and is therefore more conclusive. Query as to the crest?

† Crawford's Peerage.

Seton, Earl of Wintoun (attainted).—The original motto of Lord Seton was “*In via virtuti via nulla;*” but another was assumed by the first Earl, alluding to an additional charge which he took, by grant I presume, when he was created into that dignity with great pomp (1601) at Holyrood House. To the original sword and imperial crown which he bore in an inescutcheon with a tressure, was added a blazing star of twelve points, with this new motto, “*Intaminatis fulget honoribus,*”* expressive of the unshaken loyalty of the family, which the last peer unhappily forgot, and forfeited in the Rebellion 1715.

The slughorn of the family is “Set on”,† which, by amplification, I apprehend, means “Set upon your enemy,” as an incitement to ardour; and is rather analogous to the motto “Think on,” of the Lord Kirkeudbright, before-mentioned.

Bruce, Earl of Elgin.—This, and other branches of that ancient and once kingly family, has, for its motto, “*Fuimus,*” alluding strongly to their having been formerly in possession of the crown of Scotland. The crest is likewise denotative of royal pretensions, *viz.* “a hand holding a sceptre.” Something, however, is worth observing in several of the subordinate branches, more distant from the original stock, where one may discern the gradual dispirited declension of the family, in point of regal claims. One private house, indeed, bears the lion rampant in the arms, and likewise the crest, and the motto of the peer. Another descendant drops the lion in the arms, and only bears for crest, “a hand holding a sword,” with this modest motto, “*Venture forward.*” A third seems to give up all for lost, by the crest, *viz.* “a setting sun,” with this motto, “*Irrevocable;*” while a fourth appears to relinquish a temporal

* Nisbet’s Cadencies, p. 192. See also Douglas’s Peerage.

† Douglas’s Peerage, in the Arms.

for the hope of an eternal crown, by this motto, “*Spes mea supernè.*”*

Gordon, Duke of Gordon.—The primitive bearing of this family was, “*Azure, a boar’s head coupé or ;*” though at present it carries “*Azure, three boar’s heads coupé or.*” The first is the more honourable charge, as the unit is always accounted in heraldry preferable to numbers, not only on account of its simplicity,† but in a religious sense (often couched in armory), as it betokens God the Father, while the charge of three has the like reference to the Trinity. The traditional story, however, relating to the particular coat armour before us, is told by Douglas, in his *Peerage of Scotland*, to this effect, *viz.* that in the reign of King Malcolm Canmore, in the eleventh century, a valiant knight, of the name of Gordon, came into Scotland, but from whence is not said, and was kindly received by that prince. The knight, not long afterwards, killed a wild boar, which greatly infested the borders,‡ when Malcolm gave

* Nisbet’s *Heraldry*, vol. I. p. 145.

† Nisbet’s *Heraldry*.

‡ In rude times, such as those were of which we have been speaking, it was accounted an action of no small valour to kill so fierce an animal as a *wild boar*; being attended with considerable personal danger, for want of such weapons, offensive and defensive, as we have at present. On this account I may be excused bringing forward a parallel honour attending a circumstance of this sort, though I fetch it from the *Hot-tentots*, a people to whose very name we seem to have falsely annexed ideas far from the truth, of every thing below the dignity of human nature, and placed them but one degree above the brute creation. On the contrary, they are represented by Kolben, who had opportunities of personal intercourse with them, and was well qualified to observe and reason upon what he saw, as a people much wronged by our unfavourable opinions of them. But to the point: their country appears to be,

him a grant of lands in the shire of Berwick. These lands, according to the custom of those times, the knight called Gordon, after his own name, and settled upon them, taking a boar's head for his armorial ensign, in memory of his having killed "that monstrous animal."* This may seem a trivial reason in itself, but we have another similar tradition in the arms of Forbes.†

In process of time the Gordons, according to the practice in heraldry, increased the number of boar's heads to three, two and one ; and thus they continue to be borne at this day, with proper differences ; one of which, being particular, I shall mention, *viz.* Gordon, Earl of Aboyne. The reference contained in the motto of this branch seems merely to be confined to the chevron placed between the boar's heads, in these words, "Stant cætera tigno," which last word is the acknowledged Latin word for the chevron.‡ This is, perhaps, the greatest compliment ever paid to the chevron, which is accounted one of the humblest charges, known, in heraldic language, by the name of ordinaries.

Thus much for the arms of the Duke of Gordon, and for what has been said both of the arms and the motto of the Earl of Aboyne ; but the motto of the ducal branch of the family is yet unaccounted for, which is "Bydand." This, I make no doubt, is a compound word, and of no little antiquity ; and I

from its situation, exceedingly exposed to the incursions of the fiercest of beasts, lions and tigers ; insomuch that a Hottentot who kills one of these animals with his own hand is deified, and his person held sacred ever after.

* Douglas's Peerage, p. 295.

† Nisbet's Heraldry, p. 327.

‡ Gibbon's Introd. ad Latinam Blazoniam. See also Nisbet's Heraldry, p. 316.

take the resolution of it to be, by contraction, Byde th' end, with the letter *d* in the place of the *th*; for the glossarist to some ancient Scottish poems, published from the MSS. of George Bannatyne, at Edinburgh, 1770, p. 247, renders the word bidand, *pendente lite*. See also the glossary, ad calcem. As to its import, it may refer to family transactions, in two points of view, *viz.* either to loyal or religious attachments. In support of the first, we find that Sir Adam Gordon was a strenuous assertor of the claims of the Bruces, and peculiarly active in the cause of King Robert I. (in that long contest), who accordingly rewarded him with a large grant of land, sufficient to secure his interest, and make him byde the end of the contest as a feudatory under that king. The son and grandson of Sir Adam were both faithful to the interest of the Bruces, and had the above grant confirmed by King David II.* If this is not satisfactory, we have instances of acts of piety done by the early branches of this family sufficient to warrant the motto on the interpretation here given; for in the reign of Malcolm IV. the family had large possessions, part of which they devoted to religious purposes, by considerable endowments and benefactions given to the abbey of Kelso.†

I incline, however, more strongly to the military sense of the motto; and the more, as it is borne by other families, manifestly with that reference, though I cannot account for the connexion of the two houses. Thus, for instance, Leith, in one branch, has for the motto, “Semper fidus;” in another, “Trusty to the end;” and in a third, “Trusty and bydand;” in this last, I think the contraction of the last word, as above suggested, is more clearly established.‡

In these mottoes of Leith, it must be confessed there is more

* Crawford's Peerage.

† Ibid.

‡ Nisbet's Heraldry, p. 217.

appearance of a religious application than in that of the Duke of Gordon, as the armorial bearings are partly compounded of cross-crosetts, and the crest of the first is likewise a turtle-dove.

Elphinston, Lord Elphinston, has for his motto "*Caus causit*,"* or, as written by Mr. Nisbet, "*Cause caused it*."†

In Almon's short Peerage of Scotland *caus* or *cause* is interpreted chance, which leads us to search for some casual circumstance in the history of the family, whereby it was elevated.

Alexander Elphinston was ennobled by King James IV. in the time of our Henry VIII.; to whom a fatal incident happened, to which his descendants might have a retrospect when the motto was assumed. Some branches of the story are controverted; but enough is left by tradition to found our conjecture, and for the family to rest the choice of their motto upon. This Alexander, the first peer, was slain at the battle of Flodden Field (1513), together with King James IV.; and being, in his person and face, very like the king, his body was carried by the English to Berwick, instead of that of the king, and treated with some indignity. The controvertible part of the circumstance is, that the king escaped by this means, and lived to reward the family who had thus lost their valiant chief; but strong proofs are to be found, that the king was actually slain, though by some accounts not in the battle, as his body was identified by more than one of his confidential servants, who recognized it by certain private indelible marks.‡

Buchanan allows that the king escaped from the battle; but adds, that he was killed the same day by a party of his own subjects, whose interest it was to take him off, to avoid a punishment due to themselves for cowardice in the preceding battle.§

* Crawford's Peerage.

† System of Heraldry, p. 154.

‡ Drake's Hist. Ang. Scot.

§ Buchanan's History, Book xiii. p. 26.

Holinshed tells us, that in order to deceive the enemy, and encourage his own troops, the king caused several of his nobles to be armed and apparelled like himself;* and this practice, at that time of day, seems not to have been uncommon; for Shakespeare makes Richard say, during the battle of Bosworth Field,

“ I think, there be *six* Richmonds in the field :

Five have I slain to-day instead of him.”†

Let this pass for truth; yet was Lord Elphinston's case the most remarkable, and most deserving of favour to his posterity, on account of the insults offered to his body, under a supposition that it was the body of the king. After the death of James IV. a long minority ensued, and consequently a regency; but what reward the family of Elphinston had, or what weight they bore in the reign of James V. or in that of Queen Mary, history is not minute enough to inform us; though we find, that the great-grandson of the first peer slain at Flodden Field was of the privy council, and high treasurer to James VI. (anno 1599) before his accession to the crown of England. This king was too well read not to have known what passed in the reign of his great-grandfather respecting the first Lord Elphinston; and I am willing to suppose the descendants of that peer were equally informed of the fact above related; and that the Lord Treasurer Elphinston modestly imputed his elevation ultimately to that circumstance, and allusively took the motto before us.

Lest this surmise should not be satisfactory, I will offer another on a very different ground, arising from the crest, which is, “ a lady from the middle richly attired, holding a castle in her right hand, and in her left a branch of laurel.” This throws the matter open to another conjecture; for the bearing of the lady, with the castle in her right hand, may well be supposed

* Holinshed's Chronicle.

† Act v. Sc. iv.

to relate to alliances; several of the ancestry of the family, which came originally from Germany in the time of Robert the Bruce (in the reign of our Edward II.) having married heiresses,* whereby they obtained lands, castles, power, and nobility. These events often repeated, which may be termed the effects of chance, give us latitude to suppose the motto may, on the other hand, relate to those casual means, whereby the family rose to the honour of the peerage.

These are the only two conjectures I have to offer; and I do not at present meet with any other historical matter to warrant a third.

Leslie, Earl of Rothes. — The motto of this family is “Grip (or gripe) fast,”† and seems to contain a double allusion; first to the old motto “Firmâ spe,” and afterwards to some parts of the additional armorial appendages. I call it the old motto, from the account Mr. Nisbet gives of the original bearing and its adjuncts; viz. “Argent, on a fess, between two cross-crosslets azure, three buckles or.” Crest, “a griphon’s (or griffin’s) head coupé proper, charged with a cross-crosslet fitché argent.” Motto, “Firmâ spe.”‡ Herein the cross-crosslets repeated, taken together with the new motto, admit of a religious allusion, as holding fast the faith of Christ with firm hope, expressed allegorically by the head of the griffin.§ It may

* Nisbet’s Heraldry, p. 154.

† The traditional family history of this motto is, that a countess of Rothes (then head of the house in her own right), riding behind a servant through a dangerous ford, had nearly lost her seat from fear; when the man, encouraging her by the words “Gryp fast,” the countess took the advice, was rescued from imminent danger, and her life preserved. This account of the origin of the motto was given by one of the family to a friend of mine; but how far it may gain credit I do not determine.

‡ Nisbet’s Heraldry, vol. i. p. 96.

§ This is viewed entirely in a wrong light. The monstrous head is

therefore be conceived, that the change of the motto might take place after the family, on being enobled, chose griffins for supporters; thereby giving a loose and whimsical translation, if I may call it so, of “firmâ spe,” by the words “grip fast.” The ancient bearings of the cross-crosslets are now discharged, nothing remaining on the field but a bend, instead of a fess, charged with three buckles; so that the meaning, couched under the cross-crosslets, the griffin’s head, and the original words of the motto, is entirely lost; and at present nothing remains but a quaint allusion to the group of those chimerical animals. The buckles, borne first on the fess, and afterwards on the bend (a change not uncommon as a difference, in token of cadency or cadetship in Scotland), may likewise have regard to that strong metaphorical description of Christian defence against the powers of darkness in the sixth chapter of the epistle to the Ephesians, or to the first epistle to the Thessalonians (chap. v. 21). “Hold fast that which is good;” *viz.* the faith and hope in the cross of Christ. In support of this idea, as being primarily religious, it appears that one subordinate branch of the family (Leslie of Talloch) bears for a crest, not a griffin’s, but “An eagle’s neck, with two heads erased sable;” with the motto “Hold fast:” and another has for its motto “Keep fast:”^{*} so that grip, or gripe fast, may be considered as a mere canting motto, arising from old heraldic wit. Leslic of Burdsbank, carries the quartered coat of the Earl of Rothes, with differences; with the crest, “a buckle or,” and the motto “Keep fast.”

I close this attempt (for I call it nothing more) with a singular motto of a private family.

that of the old serpent, pierced by the cross. This device was derived from the symbol of St. Margaret, as in the arms of Lynn in Norfolk, of which town she was patroness.—N.

^{*} Nisbet’s Heraldry, vol. i. ubi supra.

Haig, or perhaps *Haigh*, of Bemerside, has for the family motto “Tyde what may,” founded on a prophecy of Sir Thomas Lermont (well known in Scotland by the name of “Thomas the Rhymer,” because he wrote his prophecies in rhyme), who was an herald in the reign of Alexander III. He is said to have foretold the time of his own death; and particularly, among other remarkable occurrences, the union of England and Scotland, which was not accomplished till the reign of James VI. some hundreds of years after this gentleman died. These prophecies were never published in a perfect state; but the epitome of them is well known in Scotland, though Mr. Nisbet says it is very erroneous. The original, he tells us, is a folio MS. which Mr. Nisbet seems to have seen; for he adds, “Many things are missing in the small book which are to be met with in the original, particularly these two lines concerning his (Sir Thomas Lermont’s) neighbour, Haig of Bemerside :

“Tyde what may betide,
Haig shall be Laird of Bemerside.”

“And,” continues Mr. Nisbet, “his prophecy concerning that ancient family has hitherto been true; for since that time till this day (1702) the Haigs have been lairds of that place.”*

“Cave, adsum” is the motto of Jardin, of Applegirth, Bart. in Scotland. The ingredients (as they may be called) to which it alludes are very dispersed, and to be collected from the supporters, the bearing, and crest: the arms having “Three mullets charged on the chief;” the supporters, “An armed man and a horse;” and the crest, “A mullet or spur-rowel.” This might allude to justs and tournaments.†

* Nisbet’s Cadencies, pp. 158, 159.

† See Nisbet’s Heraldry.

I shall conclude with one Irish motto; that of Fitzgerald —“ *Crom a boo* ;” a *cri de guerre*, or term of defiance. *A boo* means the cause, or the party, and *crom* was the ancient castle of the Fitz-Geralds. So *Butler a boo* meant the Ormond party, the *cri* on the other side; by which they insulted each other, and consequently frays and skirmishes ensued.*

Simon Fitz-Alan had a son Robert, who, being of a fair complexion, was called *boyt* or *boyd*, from the Celtic or Gallic word *boidh*, which signifies fair or *yellow*,† from which he assumed his surname, and from him all the Boyds in Scotland are descended.

Canmore is a sobriquet. So might *gold-berry*, from the colour of Boyd’s hair. Sobriquets were common in England and France; there was scarce a French king without some addition relative to their persons, or to their good or bad qualities.

Goldberry is a slughorn, for the motto is “Confido,” as applying to the confidence the chief had in the vassals belonging to the clan; though by the modern crest (a thumb and two fingers pointing to heaven) it seems to admit of a religious interpretation.

* I owe this observation to my noble friend, and kind correspondent, Lord Dacre.

† So *Douglas* means white man. See “Armories.”

‡ Douglas, p. 373.

APPENDIX IV.

ON THE NAME "WESTMINSTER."

BY SAMUEL PEGGE, ESQ.

Lord Coke, in his 3d. Inst. (cap. 51.) speaking of the City of Westminster, says, "It hath its name of 'the Monastery,' which *minster* signifieth, and is called *Westminster*, in respect of *Eastminster*, not far from the Tower of London. This Westminster, Sebert, the first king of the East Saxons that was christened, founded." It is added in a note in the margin, Sebert began his reign A.D. 603.

Lord Coke, however excellent a lawyer, I fear was but a bad antiquary; for the reverse rather seems to be the case, as it will appear that *Eastminster* was so called in respect of *Westminster*. For in Stowe's Survey of London (edit. 1633). p. 497, he gives the following account of the foundation of the church of Westminster:—"This monasterie was founded and builded in the year 605, by Sebert, King of the East Saxons, upon the perswasion of Ethelbert, King of Kent, who, having embraced christianity, and being baptized by Melitus, Bishop of London, immediately (to shew himself a Christian indede) built a church to the honor of God and St. Peter, on the west side of the City of London, in a place, which (because it was overgrown with thornes, and environed with water) the Saxons called 'Thornez,' or 'Thorney;' . . . whercupon, partly from the

* Reprinted from "Curialia Miscellanea," 1818.

situation to the *West*, and partly from the monasterie or *minster*, it began to take the name of *Westminster*:" and then he goes on with the history of that church.

So far of Westminster. Of Eastminster Stowe gives the following account, by which it will appear that the foundation of Eastminster was subsequent to that of Westminster, by at least 700 years. "In the year 1348," says he, "the 23rd of Edward the Third, the first great pestilence in his time began, and increased so sore that for want of roome in church-yards to bury the dead of the city and of the suburbs, one John Corey, clerke, procured of Nicholas, prior of the Holy Trinity within Ealdgate, one toft of ground neere unto East Smithfield, for the buriall of them that dyed; with condition, that it might be called the Church-yard of the Holy Trinity; which ground he caused, by the ayd of divers devout citizens, to be inclosed with a wall of stone; . . . and the same was dedicated by Ralfe Stratford, Bishop of London, where innumerable bodies of the dead were afterwards buried, and a chapel built in the same place to the honour of God; to the which King Edward setting his eye (having before, in a tempest on the sea, and peril of drowning, made a vow to build a monastery to the honour of God, and *our Lady of Grace*, if God would give him *grace* to come safe to land), builded there a monasterie, causing it to be named *Eastminster*, placing an abbot and monks of the Cistercian or White order." p. 117.

In Stowe, p. 751, is a list of all the "Patrones of all the Benefices in London," in which this foundation seems to be twice mentioned, first as the "Abbey of White Monks," and then as "Mary de Gracc, an Abbey of Monkes by the Towre of London."

A SUPPLEMENT
TO
GROSE'S "PROVINCIAL GLOSSARY."

BY SAMUEL PEGGE, ESQ.

ABIDE, endure, suffer. You must grin and abide it.

ADDLE, rotten, as an addle egg. *North.*

AGÀTE. To set any thing a-gàte is to begin it, or set it agoing; and any thing pending is said to be a-gàte: as, we have brewing a-gàte, washing a-gàte, &c. *i. e.* going on. *York* and *Derb.*

AGES, as, he ages, *i. e.* he grows old: and he begins to age, he is aged. *North.*

A GOD-CHEELD! Exclamation. God shield you! God forbid!

AGONE, ago. *Kent.*

AILS, beards of barley. *Essex.* See *Bailey's Dict.* 8vo.

AIM, to design; as, I aim to do so and so.

ALE-STAKE, a may-pole. See *Bailey's Dict.*

ALL-GATES. See *Bailey's Dict.*

A-MANY, a great number, pronounced Meyny. *North.*

AMBRY, a cup-board; corrupted from *almonry*. See *Aumbray*, in *Grose*.

AMENDMENT, dung or compost laid on land. *West Kent.*

ANDLE, an anvil.

AREAWT, out of doors. *Lanc.*

ARLE, or EARLE. To arle, or earle, a bargain: *i. e.* to close it. *Eren*, British, to tie. See *Borlase's Glossary*. *York.*

AT-AFTER, afterwards. *North.*

ATTERCOB, the venomous spider. *Sax.* ater, poison.

AUNT and UNCLE, applied in Cornwall to all elderly persons.

AWNTERS, scruples. He made aunter about it. *North.*

BADGER, in Derbyshire, a mealman.

BADLY, sick. *Sadly-badly*, very ill. *North.*

BAND, a string of any kind. *North.*

BAND-KITT, a kind of great can with a cover; called in Yorkshire a *bow-kite*.

BANKSMAN, one who superintends the business at the coal-pit. *Derb.*

BARGH, a horseway up a hill; corrupted to *bar*, in Derbyshire. *Baslow-bar*, *Beely-bar*, &c.

BARNACLES, spectacles. Borrowed from the instrument by which a horse's nose is held when he will not stand still to be shod, &c.

BARRING-OUT. The breaking-up of a school at the great holidays, when the boys within bar the door against the master. *North.*

BARSON, a horse's collar. *York.*

BARTH, a warm place or pasture for calves and lambs. *South.* Hence, perhaps, the sea-term, a berth.

BARTON, a yard of a house, or backside. *Sussex.* In Cornwall it implies the demesne-lands lying close to the house of the lord of the manor, or soil. *Carew's Cornwall*, p. 36.

BASS, a hassock to kneel upon at church. *North.*

BATCH OF BREAD, as much as is baked at one time, be it more or less, analogous to a *clatch* of poultry.

BAUGH, a pudding of milk and flour only. *Chesh.*

BEAM. To beam a tub, is to put water into it, to stop the leaking by swelling the wood. *North.*

BEATING WITH CHILD, breeding. *York.*

BECKER, a wooden dish. *Northumb.*

BEEOS, a corruption of *beasts*; the general name for horned cattle in Derbyshire.

BEETHY. Meat under-done is so called in Herefordshire.

BEE-NEED, a help on extraordinary occasions. *Lanc.*

BELIVE. When it rains a little, and the shower is likely to increase, they say in Yorkshire and Derbyshire, It spits now, it will spew belive.

- BELK, to belch. *Derb.*
- BELLAND, the gripes in cattle. *North.*
- BELLY-WARK, the gripes. *North.* They also say *tooth-wark* and *head-wark.*
- BER, force in general. *Lanc.*
- BESOM, a broom. *North. Salop.*
- BIEL, or BIELD, a shelter. *York.*
- BIGGEN, or BIGGIN, the head-dress of an infant.
- BILBERRIES. *North.* The hortleberry, or whortleberry, in other parts.
- BILLY-BITER. *York.* The bird called in general a black-cap.
- BISHOP'S FINGER, a guide-post which shews the right way it does not go. Cant term.
- BLACK-WORM, the black-beetle. *Cornish.*
- BLEARE, to roar and cry. Hence *blear-eyed.*
- BLEFFIN, a block, or wedge. A *bleffin-head*, a block-head. *Lanc.*
- BLIN, to cease. *North.*
- BLINKARD, a person near-sighted; or one almost blind. *North.*
- BLUR, a blot. *North.*
- BLUSH. At the first blush, at first sight. Common.
- BODILY, with all one's strength. *North.*
- BODWORD, an ominous, or ill-natured message. *North.*
- BOGGLE, to flinch, to start, as a horse does at a visible object. *North.*
- BOINE, a swelling arising from a blow. *Essex.*
- BOKE, or BOWKE, to nauseate. *York, West Riding.* See *Skinner's Etym.*
- BOKE and BANE, lusty and strong. *York.*
- BOLDERS, round flint stones used in the north for paving. Any roundish stone.
- BOLTING-MILL, a hand-mill. *North.*
- BONNY, pleasing and unaffected. *York. and Derb.*
- BOOKE, corrupt pronunciation of *bulk.* About the booke of: *i. e.* the size of. *North.*
- BOON-DAYS, days when statute-work on the highways is performed. *York.*

BOSEN, or BOSSEN, a badger, the animal. *North.* Or *bauson*.

BOTHER, to deafen. *Cornish.* Mostly used in Ireland. Perhaps *pothor* in *King Lear*, Act III. Sc. 2, (meaning the noise of thunder and storm) may be the same word.

BOUGHT, a bend. Bought of the elbow. *Lanc.*

BOUT, without. *Northumb. York,* and *Derb.* See *Antony and Cleopatra*, Act IV. Sc. 8.

BOWDY-KITE, a person with a bow'd belly. So *bow* or *bow'd* window.

BOWETY, or BAWATY, lindsey-wolsey. *North.*

BOWIS, a cow stall. *York, West Riding.*

BOYRN, to wash, or rinse. *Lanc.*

BRAD, opened and spread. *Lanc.*

BRAID, to resemble. *York, West Riding.*

BRAIN A MAN, *i. e.* knock his brains out. *North.*

BRAKE, a bush. *North.*

BRAND-NEW, quite new. They say, *bran-span-new*, in *Yorkshire*.

BRANDRITH, or BRANDER. Also the supporters of a corn-stack, to keep off mice, rats, &c. *North.*

BRASS, copper money. *North.*

BRAT, a child's pin-cloth.

BRAY, to beat or pound. *North.*

BRAZEN, impudent. *North.* He is a brazen fellow.

BREAD-LOAF, household bread; opposed to rolls, or bread in a smaller form. *North.*

BREAK ONE'S HORN-BOOK, to incur displeasure. *South.*

BREAU, spoon-meat; fat skimmed from the pot and oatmeal: the singular number of *brewis*.

BREE, broth without oatmeal. *Lanc.*

BREWSTER, a brewer. *York.* The Brewster Sessions at Hull, mean the time when the publicans are licensed, and are advertised by that name.

BRICHOE, brittle. *Chesh.*

BRICK-TILES, bricks.

BRIDLE-STY, a road for a horse only. *North.* *Bridle-way* and *bridle-road.* *Kent.*

BRIG, an utensil used in brewing and in dairies to set the strainer upon.

North.

BRIGGS, irons to set over a fire. *Lanc.*

BROCK, the insect that produces the froth called cuckow-spit.

BROD, a kind of nail, called *brads* in the *South*. Likewise an awl.

Derb.

BROGS, small sticks, used to catch eels, which is called *brogging*. *Lanc.*

BROKE, a rupture. *Kent.*

BROODY, spoken of a hen when inclined to sit. *North.*

BROO-ER, a corrupt pronunciation of *brother*. *North.*

BRUART, blades of corn just sprung up ; also the brims of a hat. *Lanc.*

BRUZZLED, applied to meat too much broiled. *York.*

BUCKLE-A-DOING IT, set about it. *York.* The common expression is *buckle-to*.

BULL-JUMPINGS, milk drawn from the cow after the calf has sucked.

Called also *stroakings*. *York.*

BULLOCKING, bully-ing, swaggering. *North.*

BULL-STANG, the upright stake in a hedge ; *quasi* bole-stang. *North.*

BULLY-ING, strutting. *Kent.*

BUNT, smut in corn. *Northampt.*

BUNTING, sifting flour. The *bunting-room*, the sifting-room. *North.*

BURLY, thick, clumsy. *Lanc.*

BURTHENSOME-LAND, land that yields good crops in general. *York.*

BUSKED, dressed. *North.*

BUTTER-FINGERED. Said of persons who are to let things fall.

BYNE, malt. *Cambridgesh.*

BYON, a quinzey. *North.*

BY-PAST, ago. *York.*

CADDY. Pretty caddy, *i. e.* pretty well recovered from an illness.

Derb.

CAFF, chaff. *York.*

CAGMAG, bad food, or other coarse things. The word, in the language of Scotland, signifies an old goose. See *Mr. Pennant's Tour in Scotland, Appendix*, p. 9.

- CALL, to abuse by calling names. They *called* one another !
- CALLED HOME, asked in the church. *Sedgemoor*.
- CALLING-BAND, a leading string, or back-string, for children. Sometimes called only a *cal*. *York, West Riding*.
- CAM, a-wry. *Lanc. Camm'd*, crooked. *Lanc*.
- CANDLING, a supper given in some parts by landlords of ale-houses to their customers on the eve of Candlemas-day : part of it is a pie, thence called a *candling-pie*.
- CANKING, gossiping. *Derb*.
- CARLED-PEAS, parched-peas. *York*.
- CATER-CRASS. Cross. A mis-pronunciation of *quite across*.
- CATHER, a cradle. *Lanc*.
- CAWCH, a nasty place. Nastiness in general. *Devon*.
- CAW-DAWS, jack-daws.
- CAWL, a coop.
- CAWSIE-TAIL, a dunce. Rather *cawfe-tail*, i. e. *calf-tail*. *Lanc*.
- CHAMM'D, chewed. *Glouc*.
- CHARE, a narrow lane or alley. *Northumb*.
- CHARK, small-beer. *York, West Riding*.
- CHAVEL'D, chewed. *York*.
- CHAUNDLER, a candlestick. *Sheffield*.
- CHILDER, children. *North*.
- CHILDERMAS-DAY, Innocents-day. *North*.
- CHILDING-WOMAN, a breeding woman. *North*.
- CHILLERY, chilly.
- CHILVER, mutton of a maiden sheep. *Glouc*.
- CHOLER, soot. *Choler'd*, blackened. *North*.
- CHOVEE, a species of beetle, brown with a green head. *Norf*. and *Suff*.
- CHUCK, a great chip. *Suss*. In other counties called a chunk. So a *chunk* of beef.
- CHURCH-CLERK, the parish clerk. *Essex*.
- CHURN-DASH, the staff belonging to a churn. *North*.
- CLAG, the verb, to stick. *Northumb*.
- CLAP-BREAD, thin hard oat-cakes. *Lanc*.

CLATCH OF POULTRY, a brood. *North*. Analogous to a *batch* of bread.

CLOVER, clover-glass, by corruption of pronunciation.

CLEAN, quite, entirely. *North*.

CLEM, thirsty. *York*.

CLETCH, a brood; rather *clatch*. See above.

CLICK, to tick as a clock.

CLOUT, a pole, or staff. *Lincolnsh*.

CLUCKISH, said of a hen when inclined to sit. *Kent*.

CLUME, crockery. *Devon*. Also *clome*. A clome-shop.

CLUNCH, a species of chalk with which walls are built in Cambridge-shire.

CLUNTER, a clod of earth. *North*.

CLUSSUM, clumsy. *Chesh*.

COB, marl mixed with straw, used as walls to out-houses. *Devonsh*.

COBBLE, to *cobble*, to hobble in walking; the same as *cramble*.

COB-IRONS, brand-irons.

COBLER'S-LOBSTER, a cow-heel. *Cambridgesh*.

COB-LOAF, a crusty, deformed loaf. *North*.

COCK-HORSE and COCK-LOFT. See *Baxter's Glossary*, in voce *Cocidis*.

COITS, or QOITS, a rural game. *To coit* is to throw any thing to a person as at coits. *Coit it to me*. *North*.

COLD FIRE, a fire laid ready for lighting. *York*.

COMPERSOME, frolicksome. Generally applied to a horse. *Derb*.

CONDITION, temper, humour. He is in better health than condition, spoken of a peevish humourist.

CONNY, brave, fine. *Bonny* has nearly the same meaning in the north, or rather clever.

COTTER, a lynch-pin. Cotter the windows, *i. e.* fasten them by an iron-pin, which goes through an iron-bolt on the inside. *Leic*.

COVER, pronounced *cauver*. An abbrevintion of *recover*. *North*.

COULTER, a plough-share. *North*.

COURT OF SOUR MILK SESSION. To be in disgrace with a person is, to get into the Court of Sour Milk Session. *York*.

COW, the moving top of the chimney of a hop-oast, or kiln. *Kent*. It

is supposed to be a corruption of *cowl*, being in the shape of the cowl or hood worn by some religious orders.

COW-BLAKES, cow-dung dried for fuel. *North.*

COWKES, the core of anything. *Derb.*

COWL, a tub. *Essex.*

CRACK, she's nought to crack on, *i. e.* not good for much. *North.*

CRACKER. A small baking-dish. *Northumb.*

CRAMMER. A bowl-sewer. *North. i. e.* one who mends wooden-bowls with wire. *York.* A tinker.

CRANKS. Two or more rows of iron crooks in a frame used as a toaster. *Northumb.*

CRANNY. A little hole or crevice. *North.*

CRAP. Sometimes used for buck-wheat.

CRATCH, a rack. *A bottle-cratch*, a bottle rack. *North.*

CRATES, the game of nine-holes, or *trou-ma-dame*. *North.*

CREASE, loving, fond. *Lanc.*

CREVICE, a small fissure. *North.*

CROW, a crib for a calf. *Lanc.* Called a *kidcrow* in Cheshire.

CRUNCH, CRONCH, and CRANCH, to crush an apple, &c. in the mouth. *North.*

CRY'D NO-CHILD, a woman cried down by her husband. *Lanc.* *No-child* is supposed to be a corruption of *nichil*, *i. e.* *nihil*.

CUCKING-STOOL, or DUCKING-STOOL, a stool placed over a river in which scolding women are seated and ducked. *North.*

CURRANT-BERRIES, currants. *North.*

CURTAINERS, curtains. *Lanc.*

CUSTIS, a school-master's ferule. *Cornwall, north part.*

CUTE, sharp, adroit, clever. *North.*

DAB-CHICK, the water-hen. *North.*

DADACKY, tasteless. *Western.*

DAFFISH, sheepish.

DAG. To dag a garden, to water it. *Lanc.*

DAGG'D, dirtied. *North.*

DANCH, dainty, nice in eating. *North.*

DAR, contraction of *dearer*, as *nar* is of *nearer*.

DARK, blind. *Quite dark*, stone blind. *North*. *Almost dark*, nearly blind.

DAUSEY-HEADED, giddy, thoughtless. *Norf.* and *Suff.*

DEAN, a dale or valley. *Northumb.*

DEEAVELY, lonely. *North.*

DEET is used by contraction ; as, Much good may it *deet* thee, *i. e.* Much good may it *do to* thee. *North.*

DEFT, clever. *Old Plays, second edit.* vol. V. p. 175. *Defily*. See *Macbeth*.

DICKY, an ass. *Suff.*

DIE NOR DO. He'll neither *die nor do* ; spoken of a person in a lingering illness. See *Daw*, in *Ray's Words*.

DIGHT (pronounced *deet* in *Cheshire* and *York, West Riding*), means dirtied, daubed, &c.

DIKE, in *Scotland*, a bank ; or even a wall, especially when it surmounts a ditch.

DING. I cannot ding it into him : *i. e.* I cannot make him understand it. *Derb.*

DINT, a stroke, force. *North*, by *dint of*, is a general expression.

DIP, or SWEET-DIP, butter, sugar, and verjuice, used as sauce to pudding, and particularly to barm dumplings. *North.*

DOFF, do off, or put off. *Doff* your cloaths. *North*. The reverse of *Don*.

DOG-WHIPPER, a church beadle. *North.*

DOLL, a child's hand. *North.*

DONKY, an ass. *Essex.*

DORM, to doze. *North.*

DOSION, more properly DOUGH-SION, a vessel for the batter used in making oat-cakes to leaven them. *North.*

DOWLEY, dingy, as applied to colour. *York.*

DOWNDRINS, afternoon's drinking. *Derb.* *Ray.*

DRAFF, brewers' grains. *Cumb.* Or rather the water wherein barley is steeped before it is malted. *North.*

DRAITING, drawling. A draiting manner of speaking. *Derb.*

DRAIGHT, a team of horses in a waggon or cart, both collectively taken.

North. Often pronounced *drait*.

DROPPINGS, an early apple *Yok.* Called *percocks* in *Derbyshire*.

DRUMBLE, to drone : *i. e.* to be sluggish.

DRUMBLED, disturbed. *North.* The ale is drumbled : *i. e.* muddy.

DUCKING-STOOL. See CUCKING-STOOL.

DULL, hard of hearing. *Somersetsh.*

DUMBLE, a woody valley. *North.*

DUMBLEDORE, the brown cock-chafer. *Cornish.*

DUNNY, dull of apprehension. *North.* and *Glouc.*

DYZE-MAN'S-DAY, Childermas, or Innocents' Day. *North.*

EARS, the handles, particularly of a jug, or pitcher. *York.* and *Derb.*
North.

ELVISH, irritable, spiteful. The bees are *elvish* to-day. *Norff.* and
Suff.

ERRISH, a stubble field. *Devon.*

ERSH, stubble. *Sussex.* Applied also to the after-mowings of grass.

EVERY FOOT ANON, every now and then. *Norff.* and *Suff.*

EVERY-LIKE. See LIKE.

EYE-BREEN, the eye-brows. *Lanc.*

FADGE, a burthen. *Lanc.*

FAIR-FALL, fare-well. *Lanc.*

FALSE, sly, cunning, deceitful. A false thief, one who will cheat you
if he can.

FAR, I'll be *far* if I do ; *i. e.* I will not. *Derb.*

FARE, a cow *fares* a calving, when near the time ; and so of sheep.
North.

FARTHER, I wish you were *farther* ; or had been farther ; and then such
a thing would not have happened. *Derb.*

FASH, the tops of turnips, carrots, &c.

FAUGH, fallow.

FAVOUR, to resemble. He *favours* his father : *i. e.* he is like him in
person. *North.*

FEATHERING, binding a hedge, &c. *Lanc.*

FEAUSAN-FUZZEN, spoken of any thing with a strong taste, generally used in a bad sense. *North.*

FECK, the greatest part.

FEEL A STINK, to perceive it. *Derb.*

FETT, enfeoff'd. *North.* Put into possession of a purchase.

FELL a Man, to knock him down. I'll *fell* thee if, &c. a metaphor from *falling* timber.

FESCUE (pronounced also *vester*), a bodkin, &c. to point with in teaching children to read. *Cornwall.* Quasi *verse-cue*.

FESS, an abbreviation of *confess*. *North.*

FEW, often applied to broth—will you have a few broth? *York.* A good few, a great many. *York.*

FEWTRILLS, little trifling things. *Lanc.*

FIRE-ELDING. The word fire is redundant; for elding itself means fuel.

FIRE-POTTER, a poker. *Lanc.*

FITCHES, tares: a corrupt pronunciation of *vetches*.

FITCHET, a pole-cat. *Warwicksh.*

FLANTUM-FLATHERUM. A flantum-flatherum piebald dill: *i. e.* a woman fantastically dressed in a variety of colours.

FLASH, any little pool. *North.*

FLASKET, an oval tub with two handles, used in washing. *York.*

FLAUN-POT, a custard-pot. *York.*

FLEAKE, a rack for bacon, &c. *York.*

FLEITER, to prop the bank of a brook damaged by a flood. *Derb.*

FLEW, a narrow out-let for smoke, to increase the draught of air. *North.*

FLOP-JACK, a small pasty, or turn-over. *Glouc.*

FLOPPER-MOUTHED, blubber-lipped. *Lanc.*

FLUGGAN, or FRUGGAN, a fussack, or coarse fat woman. *York.*

FLUNTER, to be in a great hurry. Out of flunter, unwell. *Lanc.*

FLUISH, washy, weak, &c. *Norf.*

FLUSK, to fly at one, as fighting-cocks do. *Lanc.*

FOG, long grass: more properly after-grass. *North.* Coarse grass. *Norf.* and *Suff.*

FOLD-GARTH, a fold, a farm-yard, taken simply. *North.*

FOND, faint or fulsome, applied to smell or taste, in *Norfolk* and *Suffolk*.

FOO-GOAD, a play-thing. *Lanc.*

FORE-CAST, to take proper measures to do any thing : to fore-think.

FORE-END, the beginning of a week, month, or year. *North.*

FORE-THINK, to be sorry for; to repent. *North.*

FORWARD, pretty forward, *i. e.* almost drunk. *North.*

FOUL, ugly. *Derb.*

FRAG, low, vulgar people. *Middlesex.*

FRAME, to set about a thing ; as, he frames well. *North.*

FRAMPUT, an iron ring to fasten cows in their stalls. *Lanc.*

FRATCH, to quarrel.

FRAWN, frozen. *Norf. and Suff.*

FRAZE OF PAPER, half a quarter of a sheet, or a fraction. *North.*

Called in the South a *vessel* of paper.

FRESH, tipsy. *North.*

FRETCHED, cross, fractious. *Heref.*

FROGGAM, a woman slatternly dressed. *York.*

FUNNY, comical. *North.*

FUR, a furrow. Rig and fur. *Northumb.*

FURZE-MAN-PIG, a hedge-hog. *Glouc.*

FUTHER, or FUDDER, a load of coals of a certain quantity of bushels. *Northumb.*

FUZZ-BALL, called in some parts of England a *puckfoist*.

GABLE-END OF A BUILDING, the end wall. General. See *Baxter's Glossary*, p. 1.

GAD, a fishing-rod. *Northumb.*

GAFFLOCK, an iron crow. *Derb.*

GAIN-SHIRE, or GAIN-SHERE, the barb of a fishing-hook. *Derb.*

GALLY-BAWK, rather GALLOW-BAWK, the same as *randle-bawk*.

See afterwards. See also *Ray's Words*.

GALLY-LANDS, rather GALT-Y-LANDS, full of sand-galls.

GANDER-MONTH, the month in which the wife lies-in. *Derb.*

- GANGWAY, a thoroughfare; now almost peculiarly a sea term.
- GANNER, a gander. *North.*
- GANTRIL, a stand for a barrel. *North.* Called also a *thrawl*.
- GARISH, frightened. *South.*
- GAUL, a lever. *Lanc.*
- GAWD, a custom, or habit. An ugly gawd. *Derb.*
- GAWFIN, a clownish fellow. *Chesh.*
- GAWM. Gawm well now, *i. e.* take heed. Yet a *great gawming fellow* means also awkward and lubberly. *North.*
- GAWMLESS, stupid, awkward, lubberly.
- GEE, to agree, to suit. *North.*
- GEN (pronounced *ghen*), a contraction of *against*.
- GERN (pronounced hard *ghern*), to snarl like a dog, to grin spitefully. *North.* *Grin*, by transposition. A seam in a garment when unsewed is said to gern. *York.*
- GERSE, grass, by transposition. *York.*
- GESLINGS, goslings, *i. e.* geese-lings, as the latter is goose-lings. *North.*
- GIB-STAFF, a hook-stick, pronounced *ghib*. *York.*
- GILL, a narrow valley. *North.*
- GIMM, neatly trimmed; perhaps the new word *jimmy* should be *gimmy*.
- GINNIL, an alley, or narrow passage. *Lanc.*
- GIRDLE, a round iron plate for baking. *Northumb.*
- GIZZEN, the stomach of a fowl, &c. *Lanc.*
- GIZZING, to be always grinning and laughing. *Derb.*
- GLAZENER, a glazier. *York.*
- GLENT, a glimpse. *Derb.* I just had a glent of him.
- GLEY, to squint. *Lanc.*
- GLIDERS, snares. *North.*
- GLOTTEN'D, surprised, delighted. *Chesh.* *Gloppen'd*, as I have heard it.
- GEORE, fat. *North.*
- GLUR, soft fat. *Lanc.*
- GLUTCH, to swallow. *Somersetsh.*
- GNATTER, to grumble and find fault with. *Derb.*
- GOADS, customs; also play-things. *Lanc.*

GO-BY-GROUND. A little go-by-ground ; a diminutive person.

GOBBIN, GOBSLOTCH, a stupid fellow ; rather a driveller. Called also a *gob-thrust*.

GOBLOCKS, large mouthfulls. *York*.

GODDARD, a fool ; *quasi* goatherd. *North*. Often pronounced *gotherd*.

GODDILL ! a goddil ! *i. e.* if God will ! if it please God ! *Derb*.

GOD-SEND, the wreck of a ship. *Kentish coast*.

GOFFE, a mow of hay or corn. *Essex*. *Gofe*, in *Norfolk* and *Suffolk* ; where to *gove* is to stack the corn.

GOKE. See GOWK.

GOLORE, plenty. *South*. See *Borlase's Glossary*.

GOOD-DAY, a holiday. *Staffordsh*.

GOODING. To go a gooding, among the poor people, is to go about before Christmas to collect money or corn to enable them to keep the festival. *Derb*.

GOODNÈSS ! an exclamation. *North*.

GOOD TO, good for. He's nought good to : spoken of a good-for-nothing man.

GOOSE-MAN CHICK, a gosling. *York*. and *Glouc*. The syllable *man* is redundant, as in *furze-man pig*, a hedge-hog.

GOPING-FULL, as much as you can hold in your hand. *North*. A *goppen-full*, a large handfull. *South*.

GOR-COCK, GOR-HEN, grouse, according to the sex. *York*.

GORGEY, to shake, or tremble. *Sedgemoor*.

GORREL-BELLY'D, pot-belly'd. *Derb*.

GOVE-TUSHED, having some projecting teeth. *Derb*.

GOWD, or GAWD, a toy. *Gowdies*, play-things. *North*.

GOWK, or GOKE, the core of an apple, &c. *Cumberland*.

GOYSTER, to brag and swagger.

GOYT, the stream of a water-mill. *York*, *West Riding*. Called *gowte* at *Bristol*.

GOZZARD, a fool ; *quasi* goose-herd. *Linc*.

GRA-MERCY ! an exclamation. *Fr*. Grande-mercie. See *Titus Andronicus*, Act IV. Sc. 2.

GRATTEN, in some parts means *eddish*, or aftergrass.

GREAWM, a mouth. *North.*

GREEDY, a verb, to long for, as, I don't greedy it.

GREEN, raw, not done enough. The same as *rear*. *North.*

GREW-BITCH, a greyhound bitch. *York.*

GREY-PARSON, a layman who owns tithes; called elsewhere knights of the grey coat, or grey-cloak.

GREY OF THE MORNING, break of day. *South.*

GRINDLE-STONE, a grind-stone. *North.*

GRINDLET, a small ditch or drain. *South.*

GRIN AND ABIDE, to endure patiently. You must grin and abide it. *North.*

GROANING, the time of a woman's delivery. *North.*

GROIN, the snout; as of a hog. *Derb.*

GROUND-SILL, ground-ivy.

GROUT, wort of the last running. *North.* Sold by ale-house keepers to their inferior customers, and whom therefore they call *grouters*. *Derb.*

GROYNE, a swine's snout. Pronounced *gruin* in Yorkshire, and used for a mouth or snout in general.

GRYZE, a squeeze. *Herefordsh.* Swine. *North.*

GUESS, to suppose. *I guess so.* *Derb.*

GUILE-VAT. A *guile* of beer is a technical term for as much as is brewed at one time.

GUILL, to dazzle. *Chesh.*

GUISERS, mummers who go about at Christmas; *i. e.* *disguisers*. *Derb.*

GUMTION, understanding, contrivance. He has no gumtion; *i. e.* he sets about it awkwardly. *Kent.* From *gawn*.

HAFT and HEFT, the handle of a knife, &c.

HAG, a mist. Also a quagmire. *orthumb.*

HALE, strong, healthy.

HAMMILL, a hovel.

HAPPEN and HAPLY, perhaps. Happen I may go. *Derb.*

HAPPY MAN BE HIS DOLE! a good wish; as, may happiness be his lot. *North.*

HAR, higher. So *nar* is nearer, and *dar* is dearer. *Derb.*

HARDEN, coarse cloth. *North.*

HARE-SUPPER, the harvest-home. *Derb.*

HARK-YE-BUT ! do but hear !

HARRY, to teaze. HARRIED, weary. *Lanc.* To plunder. *Northumb.*

HAT-BRUARTS, hat-brims. *Chesh.*

HAVER-CAKE, oat-cake. *York.*

HAVIOURS, manners. Do you think I have forgot my haviours ?

HAWNS or HAWMS, horse-collars. *North.*

HAWPS, a tall dunce. *Lanc.*

HAY-SALE, hay-time. *Norf. and Suff.* See SALES.

HEADS AND PLUCKS, the refuse of timber trees, as boughs, roots, &c.
Derb.

HEAL, to cover. *Berks.* A *bed-healing*, a cover-lid. *North.*

HEALER, a slater, or tyler. *West.* Fr. *hellier*.

HEARKEN TO THE HINDER END ; *i. e.* hear the rest of the story. *York.*

See *Hen. IV.* p. 2, Act ii. sc. ult.

HECKLE. To heckle is to look angry ; as a cock raises his heckle when enraged. *Derb.*

HED, the preterit of *heed*. He ne'er hed me. *Derb.*

HEED, to mind, to attend to. He hears better than he heeds. *Derb.*

HEEL-TAP, the heel-pieece of a shoe. *North.*

HEIR, a verb, to inherit. He heir'd his estate from his brother. *North.*

HELM and HAWM, the handle of a spade, &c. *Derb.*

HELVE, the handle of a spade. *Derb.*

HELP, to mend or repair anything. *North.*

HELT, likely.

HEW, to knock one anele against the other. *North.*

HE-WITCH, a wizard. *Lanc.*

HIE, to make haste. Used substantively also : Make as much hie as you can. *York.*

HIG, a passion. *Var. Dial.* He went away in a hig.

HIGHT, promised. *Cumb.* See *Chaucer*.

HINDER-ENDS, the sweepings of a barn after winnowing. *North.* See

HEARKEN.

- HING, to hang. *North. Scotch.* See *Gloss. to G. Douglas's Virgil.*
- HIVY-SKIVY, helter-skelter. *Linc. Butcher's Survey of Stamford,* p. 77.
- HOCKEY, the harvest-home. *Norf. Suff. and Cambridgesh.*
- HOG-MUTTON, a sheep one year old. *Lanc.*
- HOLL, to throw. *Kent and Leic.*
- HOLLEN, or HOLLIN, the shrub holly. *North.*
- HONE, stockings. A contraction of *hosen.* *North.*
- HONEY, a term of endearment. *North. Othello, Act i. sc. 1. Honey-bearn,* the same applied rather to children. *North.*
- HOPPER-CAKE, a seed-cake with plums in it, with which the farmers treat their servants when seed-time is finished. *Derb.*
- HOPPING-DERRY, a diminutive lame person.
- HORSE-BLOCK, HORSE-STONE, stones to mount on horseback. *Lanc.*
- HOT-HOUSE, an ale-house for the reception of lodgers.
- HOTCH, to hotch beans is to separate them from peas after they are threshed. *Derb. To hotch,* to limp. *Lanc.*
- HOTTERED, provoked, vexed. *Lanc.*
- HOTTLE, a cover for a sore finger. *North.*
- HOUDERS, *i. e.* holders, sheaves placed as ridges on corn-stacks to hold the corn down before the thatching takes place. *Derb.*
- HOUGHER, the public whipper of criminals. *Northumb.*
- HOVEL, a shed in a field. *North.*
- HOUGHS, the legs and thighs.
- HOUNCES, the appendage to the collar of a cart horse which covers his neck. *Essex.*
- HOYTS, long rods or sticks. *Lanc.*
- HUCK, a crook, a sickle ; *quasi* hook. *Northumb.*
- HUD-STONE, the side of a fire-grate, to set any thing upon. *North.*
- HUG, to carry.
- HUMPSTRIDDEN, a stride. *Lanc.*
- HUNGER'D, famished. *North.* To hunger a person ; not to allow sufficient food.
- HUPII, a measure for corn, or dry goods. *Northumb.*
- HURNE, a hole behind a chimney. *North.*

HURRY, (which Grose explains "a small load of hay or corn. *North.*")
Rather the turn, as two or three hurries. A drawing or dragging.
North.

HUSTLEMENT, odds and ends. *York, West Riding.* Perhaps corrupted from *housholdment*.

JACK, a quarter of a pint.

JAGGER, one who carries ore from the mine to the smelting-mill. *Derb.*

ST. JAM'S-MAS, St. James's-day.

ST. JEFFERY'S-DAY, never. *York.*

JILL or GILL, half a pint. *York.*

IMP, to rob, or dispossess a person. *Lanc.*

JOCOTIOUS, jocose. *York.*

JOIST, a beam. *North.*

JOSSING-BLOCK, steps to mounts on horseback. *Kent?*

JOY GO WITH THEE! a favourable wish; sometimes used ironically.
Derb.

JOYS ON THEE! sometimes *Gooding on the!* an imprecation of blessing. *Derb.*

I'R, I am; *i. e.* I are, and pronounced Ire. *Lanc.* See *Tim Bobbin*.

I'ST, I shall. *York, W. Riding.* Pronounced Yst.

JUMP, a coat. *Lanc.*

IZE, (*i. e.* I is,) I am. *York.*

JUNE-BUG, the green beetle. *Kent.*

KEALT, cowardly. *He keals*, he is cowardly. *Lanc.*

KEEL, a coal barge. *Northumb.* The men belonging to it *keel-men*.

KEEL THE POT, skim the pot. *North.* See *Love's Labour's Lost*.

KEEN-BITTEN, eager, hungry, sharp-set. *Lanc.*

KEEP, to catch. *Lanc.*

KELK, to groan; rather, perhaps, to belch. *North.*

KENNEL-COAL, a sort of coal.

KESTLING, a calf produced before the usual time. *Lanc.* A *slink*.

KEX, the stem of the teasle, *North.* As dry as a kex, or water dock.

KIBBLE, a strong thick stick. *Lanc.*

KID-CROW, a calf-crib. *Chesh.*

KIDDER, a huckster. *Essex.* Called in the *North* a *badger*.

KIMNEL or KEMLIN, a pickling tub ; used also for scalding hogs to get the hair off. *North.*

KIND, intimate. *North.* *Not kind*, at enmity. They are not kind at present.

KINDLY, well. "He takes kindly to his business." *Derb.*

KING HARRY, a goldfinch. *Norf.* and *Suff.*

KINK-HAUST, a violent cold with a cough. *Lanc.*

KIPPER, amorous. *Lanc.*

KIRK-GARTH, a church-yard. *York, West Riding.*

KITTLE, to bring forth kittens. *Derb.*

KNAGGY, knotty. *Lanc.*

KNATTLE, cross, ill-natured. *Lanc.*

KNEP, to bite gently. *Lanc.*

KNIFE-GATE, a run at a friend's table. *York.*

NOBLOCKS, NOBLINGS, and KNAPLINGS, small round coals. *Lanc.*

TO KNOCK A MAN OVER, to knock him down. *North.*

KYKE or KEYKE, to stand awry. *Lanc.*

LACE, to thrash a person, "I laced his jacket for him." *North.*

LACKITS, small sums of money. Oddments in general. *North.*

LADE, to take water by hand out of a pond, &c. *North.*

LAG, to stay behind.

LAGGINS, staves. *Northumb.*

LAKE, to pour gently, to cast a little water on. Perhaps to leak. *North.* See *Ray*.

LAMB-STORMS, storms which happen about the time when lambs fall. *North* and *Norf.*

LANDERN, a grate in a fire-place. *North.*

LAIRY, empty. *Devon.*

LASK, a looseness, or purging. *North.*

LATE, to seek. *York. North Riding.*

LATTEN, tin. *North.*

LATTERLY, lately, or of late. *North.*

LEACH, a lake. *Lanc.*

LEACH-ROAD, the way peculiarly used for a funeral. *West.*

LEASTY WEATHER, dull, wet, dirty. *Norf. and Suff.*

LEFT OVER, left off.

LEITS, the nominees for the office of sheriff. *York.*

LENNOCK, slender, pliable. *Lanc.*

LENTED, sloped, or glanced off; a verb formed from *lean'd*.

LET, to hinder. "What lets?"

LIB, a basket. *A seed-lib*, a basket used for sowing corn. *South.*

LIES BY THE WALL, *i. e.* is dead. Spoken between the time of death and burial. *Norf. and Suff.*

LIGHTED, a woman when brought to bed is said to be lighted, *i. e.* lightened. *North.*

LIKE, in the common use of *likely*, *i. e.* well-looking "A good like horse." *Derb.*

LIKE, "every like," *i. e.* every now and then. *North. i. e.* on similar occasions.

LIKEN'D, "I had liken'd," *i. e.* I was in danger of. *North.*

LILLILO, a small blaze in a fire. *North.*

LILT, or LILTING, to do any thing cleverly or quickly. *Lanc.*

LIMB-TRIMMER, a tailor. *North.*

LIMB-FOR, a man addicted to any thing is called "a limb for it." *Norf. and Suff.*

LINCH, a small step. *Lanc.*

LINCHER, a border of grass between divisions in ploughing. *Sedgemoor.*

LISSOM, limber, relaxed. *North.*

LIST, will: "I shall do my list;" and, verbially, "let him if he list." *Derb.*

LIVER, to deliver. *Derb.*

LIVER'D, bread that is heavy and under-baked. Called also *sad*.

LOB-COCK, a clumsy lubberly fellow. *North.*

LOCK'D, cards, when faced, are said to be lock'd. *Derb.*

LOFT, a chamber. *North.*

LONE and LONING, a lane. *York.*

- LONG, tough meat is said "to eat long in the mouth." *North*.
- LONG-DOG, a greyhound. *Derb*.
- LOOVER, an opening at the top of a dove-cote. *North*.
- LOTCH, to limp, to jump like a frog. *Lanc*.
- LOVE. *Of all loves!* a phrase of entreaty. *Derb*.
- LOWK, to beat; "I'll lowk him if I catch him." *North*.
- TO LUGG, to pull by the ears: "I'll lugg thee if thou do'st so." *North*.
- LUM, the chimney of a cottage. *Northumb*.
- LUM-SWEEPERS, chimney-sweepers. *Northumb*.
- LUMBER, harm, mischief. *Lanc*.
- LUNDY, clumsy, heavy. "A lundy fellow." *Derb*.
- LUTTER, to scatter. *Glouc*. Used by Taylor the Water-poet.
- MAD, angry: "He made mad." "I was mad at him." *North*. See Old Plays, 2d edit. vol. I. p. 65.
- MAFTED, overpowered by heat. *York*.
- MAGGING, prating, chattering. *Chesh*.
- MAKE, or MACK, a match or equal. So *mackless* is *matchless*. *North*.
- MAKE THE DOOR, or WINDOWS, *i. e.* fasten them. *North. Salop. Leic*.
- MALLARD, a drake. *North*.
- MANY A TIME AND OFTEN, frequently. *North*.
- MAR, to spoil. *North*.
- MARLOCKS, awkward gestures; also fools. *Lanc*.
- MARRY! and MARRY, COME UP! An interjection, a kind of oath, *i. e.* by the Virgin Mary. *North*.
- MARRY AND SHALL, *i. e.* that I will. *North*.
- MASKER'D, stunned; also nearly choked. *North*.
- MASLIN, a mixture of wheat and rye. *Mastlin* is used for a mixed metal in Old Plays, 2d edit. vol. v. p. 192.
- MASS and BY THE MASS, interjections or oaths. *North*.
- MAUNDER, a beggar. *Glouc*.
- MAUNDERING, muttering, as beggars do when not relieved.
- MAUNDREL, a mattock sharp at both ends. *North*.

MAWKIN, a bunch of rags used for cleaning the oven ; a dirty slovenly woman, metaphorically. It is used in the translation of the *Life of Gusman de Alfarache*, the Spanish Rogue, fol. 1622, p. 32.

MAY-BUG, the brown cock-chaffer. *Kent.*

MEDDLE NOR MAKE, neither meddle nor make, *i. e.* not to interfere. *North.*

MEETERLY, tolerably. It will do meeterly well. *North. Meeveryly. Lanc. Meet now, just now. North. Meetly well, tolerably well. Lel. Itin. I. 96.*

MEG-HARRY, a hoyden-girl ; a tom-boy. *Lanc.*

MEW, mow'd : I mew my hay yesterday. *York.*

MEZZIL-FACED, red with pimples. *Lanc.*

MIDGIN, the mesentery of a hog, commonly called the erow. *North.*

MIFF, displeasure, ill-humour : he left me in a miff. *North.*

MILT and MELT, the soft row of a fish. *York.*

MINNON-ON, a forenoon luncheon. *York.*

MIS-CALL, to abuse, to call by nicknames. *Lanc.*

MIS-KEN, to mistake, to misunderstand. *North.*

MIXON, a dunghill. *Kent.*

MOCK THE CHURCH ; not to marry after the banns have been published. *Norf. and Suff.*

MOLING, clearing the ground from mole-hills. *York.*

MOLLART, an oven-mop—a mawkin. *Lanc.*

MONEY and GOLD, silver and gold. *York.*

MOOT-HALL, a town-hall. *North.*

MORE of a tree, the bole. *Somersetsh.*

MOTHERING-SUNDAY, mid-lent Sunday. *Warwicksh.*

MOTTY, the mark at which the quoits (or coits) are thrown. *Derb.*

MOW-BURNT HAY, hay that has fermented in the stack. *York.*

MOYL'D, troubled, fatigued. *Sedgemoor.*

MUGGY, moist ; muggy weather. *North.*

MULCH, straw half-rotten and almost dung. *South.*

MUNDLE, a pudding-slice. *Derb.*

MUNG, to mix, in some parts pronounced *ming* and *meng*.

NAFFING, grumbling ; hagling in a bargain. *North.*

NAG, to gnatter, as a mouse does at any thing hard. *North.*

NAN, used as an interrogation ; as, nan ? *i. e.* What did you say ?
Kent.

NANG-NAIL, a piece of loose skin hanging from the top of the finger.
North.

NATION, a nation deal : a nation many. *Kent. Norf. and Suff.*

NAY-SAY, to give the nay-say of a house, &c. *i. e.* the refusal.

NAY THEN ! an exclamation implying doubt. *Derb.*

NAZZARD, a silly foolish fellow. *North.*

NEAR, covetous. *North.* As, he is a near man.

NEAR NOW, just now, not long ago. *Norf.*

NEDDER, an adder. *Derb.*

NEDDY, an ass. *Kingswood.*

NEER, or NERE, a kidney.

NEPS, turnips. *North.*

NESTLING, the smallest bird of the nest or clutch ; called also the
nestle-cock, and *nestle-bub*. *North.*

NETHER'D, starved with cold.

NEWST OF A NEWSTNESS, *i. e.* much of a muchness. *Glouc.*

NEWT, an effet, and so called in *Kent. North.* The water-lizard.

NICE, in *Derbyshire* implies the same as *bonny* in *Yorkshire*.

NIFLE, a nice bit (or tit-bit) of any thing ; also to trifle. *Lanc.*

NIGH-HAND, hard by. *North.*

NIGHTEST-ABOUT, the nearest way. *North.*

NOMINE, a long speech. *Lanc.*

NOOK-SHOTTEN, spoken of a wall in a bevil, and not at right angles with
another wall.

NOON-SCAPE, the time when labourers rest after dinner. *Lanc.*

NOPE, a bull-finch. *Suff.*

NOUGHT THAT'S AUGHT, good for nothing ; pronounced, *Nowt that's
owt.* *York.*

NUBBLES, tanners' bark when cut small. *Derb. and York.*

OAK-WEBB, the brown cock-chaffer. *Cornish.*

- OAST, a kiln for drying hops. *Kent.* Called in some parts an *east*.
- ODS-WOWKS ! an exclamation. *North.*
- O'ER-LAY, a surcingle. *Lanc.*
- OF ALL LOVES. See LOVE.
- OFTENS, plural of *often*, and generally used in the *North.*
- OLD LAD and OLD YOUTH, applied to a healthy man in years : he's a fine old youth. *Derb.*
- ON, to be a little on is to be tipsy. *Derb.*
- OVER, upper, as, the over side. The contrast is nether. *North.*
- OVER, to recover from an illness : I am afraid he 'll not over it. *North.*
- OVER-BODIED, when a new upper part (or body) is put to an old gown. *Lanc.*
- OUT-CATCH, to overtake. *North.*
- OUT-CUMBLING, a stranger. *Lanc.*
- OUTEN-WORK, out-door work. *North.*
- OWLER, the alder tree. *Derb.*
- OWSE, an ox. *Lanc.*
- OXTER, the arm-pit. *York. W. R.* Perhaps it should be written *hockster*, quasi the *hock* of the arm, or the lesser *hock*.
- PACK-RAG-DAY, Michaelmas-day, when servants change their places, and remove their clothes. *Norf.* and *Suff.*
- PANSHON, a milk pan in a dairy.
- PANT, a fountain, or conduit. *Northumb.* Rather a cistern to receive falling water.
- PARAMARROW, a sow-gelder. *North.*
- PARLOUS, dangerous. Also acute, clever. *North.*
- PAX-WAX, the tendon of the neck. *Norf.* Called in *Lancashire* *Pease-wease*.
- PEAS AND SPORT. See SCADDING OF PEAS.
- PECK, to stumble ; spoken of a horse. *Hull.*
- PEEL, a pillow. *West.*
- PENNY-PRICK, a sport ; throwing at halfpence placed on sticks which are called hobs.
- PENNY-WHIP, very small beer. *Lanc.* A penny per quart.

- PERCOCK, a sort of early apple, called in *Yorkshire droppings*.
- PESCODS, pea-pods. *North*.
- PET, in a *pet*, in an angry mood. *North*. So *pettish*. Milton uses it to express a fit or humour. *Comus*.
- PEWIT, a lapwing. *North*. *Tewit* is also used.
- PEYL, to strike, or beat. *Lanc*.
- PHRASE of paper. See FRAZE.
- PICK, a spade.
- PICK-FORK, a pitch-fork. *North*.
- PIECE, applied to time : stay a piece ; *i. e.* a little while. *York*.
- PIG, a hog of any size, as well as a young hog. *York*. and *Derb*.
- PIGGIN, of the nature of a can, holding about a pint.
- PILLUM, dirt. *Devon*.
- PIN-COD, a pincushion.
- PINGLE, a small craft, or pycle ; *i. e.* a field. Called in *Lancashire* a *pingot*.
- PINK, the fish called the minnow. *North*.
- PINSONS, pincers. *North*.
- PIPS, the spots on cards of every suit. *North*.
- PISSMOTE, ants.
- PLACKET-HOLE, a pocket hole. *York*. From the *Scots*.
- PLAIN, to complain. *Derb*.
- PLASH OF WATER, a small standing pool. *North*.
- PLEACH, to bind a hedge. *North*.
- PLIF, a plough. *York*. Pronounced rather *pleaff*.
- POCHY, ground made wet by much rain is said to be pochy, swampy.
- POCK-FRETEN, pitted with the small-pox.
- POLE WORK, a long tedious business. *North*.
- POORLY, indifferent in health. *Very poorly*, very indifferent. *North*.
- POOR BODY ! *i. e.* poor creature. *Durham*.
- POSS, to punch or kick. *North*.
- POSSESSIONING, *i. e.* *processioning* ; going the bounds of a parish on Holy Thursday. *North*. In some parts of the kingdom it is called *bannering* ; perhaps a flag or banner is carried in the procession.
- POTTER, to poke : potter the fire. A potter is a poker. *North*.

PRATTY, to be pratty (*i. e.* pretty) is to behave well, to be good.

PRAY, to drive the pray; to drive the cattle home from the field.

Sedgemoor. Fr. pré.

PRIME GOOD, excellent. *North.*

PRIMING a tree, pruning it. *Norf. and Suff.*

PROG, to prick. *Northumb.*

PRONG, a fork; as a hay-prong, a muck-prong. *North.*

PROUD, large. *North.*

PUCKFOIST, a fuzball, a species of fungus.

PUGGY, moist, arising from gentle perspiration. A puggy hand. *North.*

PUG-MIRE, a quagmire. *Derb.*

PULE, a pew. *Lanc.*

PULING, crying, whining. *North.*

PULLING-TIME, the evening of a fair, when the country fellows pull the wenches about. *Norf. and Suff.* Called *pulling and hauling time* in Yorkshire.

PUMPLE, a pimple. Pumple nose. *North.*

PUNGAR, a crab is called a pungar at Folkestone, and at Dover a *heaver*. Dr. Johnson has the word *pungar*; but only says it is a fish, on the authority of Ainsworth.

PURR, to kick.

PUY, a pole to push forward a boat. *Northumb.*

PYMING, and *pyming about*, peeping about, prying. *North.*

QUACKLED, almost choaked, or suffocated. *Norf. and Suff.*

QUAIL, to fail, to fall sick, to faint. *North.*

QUANDARY, a dilemma. *Var. Dial.*

QUANK, still, quiet. *Chesh.*

QUAVE, to shake, or vibrate. *Derb.*

QUERKEN, to choak. *Derb.*

QUIFTING POTS, small drinking-pots, holding half a gill. *Lanc.*

QUOITS, see COITS.

RABBLEMENT, the mob. *Var. Dial.*

RACK of mutton, the neck or crag. *Lanc.*

RACKING CROOK, a crane, or pot-hook. *Northumb.*

RADLINGS, long sticks used in hedging, &c. *Var. Dial.* Called in Kent *raddles*.

RAFFLE, or *raffling pole*, used to stir the fuel in an oven. *Norf.* and *Suff.*

RAG, to scold opprobriously : I ragg'd him for it. *North.*

RAIL, a revel, a country wake. *Devon.*

RANDLE BAWK, an iron gibbet in chimuey, to hang the pot-hooks on. *York.* Called also a *gallow bawk*.

RANDLE-PIK'D, a tree whose upper branches are dead. *Derb.* Called also *stag-headed*.

RANSHACKLED, out of repair, applied to a building—out of order and condition in general. *Hampsh.*

RAP and RING (or *wrap* and *wring*), to scrape together. *North.*

RATCH, to stretch. *North.* RATCHED, stretched.

RACHEL, broken stones found under mould. *Derb.*

RATCHER, a rock, and rocky. *Lanc.*

RATHE-RIPE FRUIT, early fruit. *Suff.*

RATHERLY, for *rather*. *York.*

RATS, all to rats, all to pieces. *Derb.*

RAVEL-BREAD. *Kent.* Called in the north *whity-brown bread*. For *ravel-bread*, see *Cowel's Interpreter* in voce *Panis*.

RAVEL-PAPER. *Kent.* A sort between white and brown, and called in the *North* *whity-brown paper*.

RAWKY WEATHER, raw, cold. *North.*

REACH, to vomit. REACHINGS, vomitings. *North.*

READY, to forward anything : I'll ready your words or message. *North.*

READY, more ready, more roasted or boiled. *Unready*, not done enough. *Wilts.*

REAM MUG, a cream-pot. *Lanc.*

REAN, a gutter.

REAR, under-roasted or boiled ; not done enough. See above.

REAR, or RERE, mice, bats. *Derb.*

RECK, to care for ; to repent. *North.*

RECKANS, rather REIKINS, from *reik*, to reach ; and means rather the bawk than the hooks, as it assists to reach the pot by turning partly round, and bringing it forward.

RECKON, to imagine, to suppose : I reckon I shall. *North.*

REED, the fundament of a cow. *Derb.*

REEKEN-CREAKS, pot-hooks. *North.* From reek, smoke.

REEZ'D, rancid. *North.*

REMEDY, a half-holiday at Winchester School.

REMEMBER, to put in mind of : If you will remember me of it. *North.*

REMLINGS, remnants. *York.*

RENKY, perhaps *ranky*, from rank, as applied to weeds, &c.

RE-SUPPER, a second supper. *Lanc.*

RETCHUP, truth. *Somersetshire.* Corruption of *rightship*.

RIBS, bindings in hedges. *Kent.*

RICK, a stack. *Var. Dial.*

RICK, to gingle ; also to scold. *Lanc.*

RID and RIDDEN, dispatch and dispatched : It rids well. It goes on fast.

It will soon be ridden, *i. e.* got rid of. *North.* To part two people fighting. *Lanc.*

RIDE, to hang one's self upon another. *Lanc.*

RIG, to run a rig upon a person is to banter harshly. To jeer. *North.*

RIGGOT, a gutter. Also a half-gelded horse, &c. *Lanc.*

RIGSBY, a romping girl. *York.*

RISSOM, or RYSOM, a stalk of corn. *North.*

ROBB, a stiff jelly made from fruit, and denominated accordingly, as *elder-robb* ; called in the *South* jam.

ROOZE, to praise. *Lanc.*

ROSTLE, to ripen. *Lanc.*

RUE to repent. *North.*

RUE-BARGAIN, applied to something given to be off the bargain. *North.*

RUNGE, a long tub. *Lanc.*

RYZEN-HEDGE, a fence of stakes and boughs. *Lanc.*

SAG. He begins to sag ; *i. e.* to decline in his health. *Norf.* and *Suff.*

- SAINT'S BELL. *Kent.* The same as the *ting-tang* in the north.
- SALES, times or seasons. He's out all sales of the night. *Norf.* and *Suff.*
- SALT-CAT, or CATE, a cake of salt used to decoy pigeons. *North.*
- SAMM, to put things in order. *Lanc.*
- SAND-GALLS, spots of sand forced up by the oozing of water. *Norf.* and *Suff.*
- SAR, to earn. *Sedgemoor.*
- SAUGH, a willow. *Lanc.*
- SAVVER, a taste or morsel, *i. e.* savour. Let us have a *savver* with you. Will you have anything to eat? Ans. Not a *savver*. *Derb.*
- SAWNEY, liquor. A man is said to have got a sup of *sawney*, when a little fuddled. *York.*
- SCADDING OF PEAS, a custom in the north of boiling the common grey peas in the shell, and eating them with butter and salt; generally called a *scalding of peas*. The company usually pelt each other with the pods. It is therefore called in the south *peas and sport*.
- SCANTY, short, in want of: this is a *scanty* pattern. We are rather *scant* of it at present. *North.*
- SCAPE-GALLOWS, a fellow who deserves to be hanged. *Var. Dial.*
- SCAWMY, gawdy. *York.*
- SCONCE, a lantern. *Lanc.*
- SCORN, to jeer. *North.*
- SCOTCH A WHEEL, to stop it from going backward. *Lanc.*
- SCOWL, to frown. *North.*
- SCRANNEL, a lean meagre person. *Lanc.*
- SCRAWN, to clamber up. *North.*
- SCUTCH'D, whipped. *North.*
- SCUTE, a reward. *Devon.*
- SCUTTER, to throw any thing to be scrambled for. *North. i. e.* to scatter.
- SEIGH, a sieve. *Lanc.*
- SERCE, a strainer for gravy, &c. *York.*
- SERVE, to relieve a beggar. *Derb.*
- SHACKING, the ague. A hard pronunciation of *shaking*. *North.*

- SHACKLE, stubble. *Herefordsh.*
- SHAFT, a lead mine, or coal pit. *North.*
- SHAMBLING, awkward in the gait. *Derb.*
- SHARN, dung. *Lanc.*
- SHIM, appearance. *West.* A transient view or first sight, the same as *bly* in *Kent.* The white mark in a horse's forehead. *Suff.*
- SHINK, a skimming-dish. *Derb.*
- SHINNEY, a stick rounded at one end to strike a small wooden ball with. *Northumb.*
- SHINNEY-HAH, a game so called in *Northumberland.*
- SHIPPEN, a cow-house. Perhaps a corruption of sheep pen.
- SHIRL-COCK, a thrush. *Derb.*
- SHOG and SHOGGLE, to shake about: a shogging horse; one that trots hard. *North.*
- SHOON, shoes. *Shoon and hone*, shoes and stockings. *North.*
- SHORE, to prop up any thing. *North.*
- SHROCKLED, withered. *Kent.*
- SHRUFF, light rubbish wood, a perquisite to hedgers. *Norff.* and *Suff.*
- SIDE-COAT, a great coat. *York.*
- SIKE-LIKE, such-like. *North.*
- SILE, to boil gently, to simmer. *North.* *To sile down*, to pour gently. *North.*
- SILE-DISH, a milk-strainer. *North.*
- SIL'D MILK, skimmed milk. *North.*
- SILLY, to look silly is to look ill in health. *York.* As, you look main silly to day.
- SILT, mud and slime left after a flood. *Norff.* and *Suff.*
- SIMNEL, a rich cake, the outer crust coloured with saffron. *Shropsh.*
- SIMPER, to mince one's words. *Lanc.*
- SINGLET, an under waistcoat, used in *Derbyshire* tailor's bill.
- SKEEL, a milk-pail. *York city.* It differs from the *kit* by having two handles. *Northumb.*
- SKEER THE FIRE, *i. e.* poke out the ashes. *Derb.*
- SKEP, a basket wider at the top than bottom. *Norff.* and *Suff.* Also a hive for bees. *Id. York.*

SKERRY, shaley, of the nature of slate. *Derb.* Spoken of coals.

SKEW'D, a skew'd horse, one of two colours. *North.*

SKIFF, to remove, in the sense of flit. *York, W. R.*

SKILLET, a small iron pot, with a long handle, to boil any thing. *Kent.*

SKIMMER, a *skimmering* light, i. e. glimmering. *York.*

SKREEDS, borders for women's caps. *Derb.* and *York*; quasi *skreens*.

SLAKE, to slake a fire is to put on small coals, that it may not burn too fast. *North.*

SLAPPY-BREAD, not baked enough. *Norff.* and *Suff.*

SLEAM, slumber. *Lanc.*

SLEEPERS, baulks or summers that support a floor. *Var. Dial.*

SLICE, a fire shovel. *Bristol.* So an *egg-slice*.

SLIFTER, a crevice or crack. *Lanc.*

SLINK, a calf produced before its time. *Var. Dial.*

SLIVE, to cleave, or cut in general. Also a slice; as, a *slive* off a cut loaf will not be missed.

SLIVING, a sliving fellow, one who loiters about with a bad intent. *North.*

SLOCK, to pilfer. *Slockster*, a pilferer. *Devon* and *Somerset.*

SLODE or SLOT, the track of cart wheels. *Lanc.*

SLOP, under-wood when growing. *Norff.* and *Suffolk.*

SLOPPETY, a slut. *Lanc.*

SLORE, to grasp. *Lanc.*

SLORRY, a blind worm. *Kent.*

SLOT, a bolt.

SLOTCH, a greedy clown. *Lanc.*

SLUR, to slide. *North.*

SMASHER, any thing larger than common. *Northumberland.*

SMELTING, or SMILTING MILL, a furnace for melting lead-ore. *Derb.*

SMILT, the spleen of an animal. The soft roe of a fish. *Derb.*

SMOCK-FROCK, a coarse linen shirt worn over the coat by waggoners, &c. called in the *South* a *gaberdine*.

SMOOR, smother (by contraction.) *North.* Also to smear. *Northumb.*

SMOUTCH, a kiss. *North.* It answers to the vulgar general word *buss*.

- SMUT, corn when turned black in the field. *North*. Whence *smutty*, black. *North*.
- SNAPS, or SNIPS, to go snaps is to go halves in any thing. *North*.
- SNEAK, a latch. *North*.
- SNEAK, to smell. *North*. Thence perhaps *sneaking* about ; and a *sneaker* of punch.
- SNEEZE, snuff, SNEEZE-HORN, a snuff box. *Lanc*.
- SNEG, to push with the horns : that cow is apt to sneg. *North*.
- SNEW, the preterit of *snow*. *York*. It *snew* all day.
- SNICKLE, to take a hare in a gin. *Derb*.
- SNIDDLE, long grass ; also stubble. *Lanc*.
- SNIDGE, to hang upon a person. *Lanc*.
- SNIFT, and SNIFTER, to snow in small quantities, to sleet. A *snifiting* day.
- SNIFT, a moment. *Lanc*.
- SNIFTERING fellow ; a shuffling sneaking fellow. *Lanc*.
- SNOOD, a fillet to tie up a woman's hair. *Lanc*.
- SNOW-BONES, remnants of snow after a thaw. *North*.
- SNOW-STORM, a continued snow so long as it lies on the ground. *North*.
- SNURLE, a cold in the head with rheum. *Suff*.
- SNY, to *sny* is to stow together. *North*. To swarm. Also to scorn. *Lanc*.
- SOAMY, moist and warm. *York*.
- SODDEN, over-boiled. *North*.
- SOFT, foolish. *North*.
- SOLMAS-LOAF, bread given away on All Souls day. *North*.
- SOLTCH, a heavy fall. *Lanc*.
- SORRY, wretched, worthless. *North*.
- SOURS, or SOWERS, onions. *Derb. Peak. Dial*.
- SPALT, brittle, applied to timber. *Norf. and Suff*.
- SPARE, thin in habit of body ; lean : He's a *spare* man.
- SPEED, a disease among young cattle in the autumn. *North*.
- SPELCH, to bruise, as in a mortar. *Derb*. Also to split, as *spelch'd* peas. Seldom applied to any thing else:

- SPICE-CAKE, plumb-cake. *Spice gingerbread* does not imply plumbs, but gingerbread that is warm in the mouth.
- SPIT-DEEP, the depth of a spade only. *Norff.* and *Suff.* *North.*
- SPONG, a narrow slip of land. *Norff.* and *Suff.*
- SPOTE, spittle. *Lanc.*
- SPRAWT, to sprawl and kick. *North.*
- SPRUNNY, a sweetheart of either sex.
- SPRUNT or SPRINT, a spring in leaping, and the leap itself. *Derb.*
- SPURS, roots of trees. *North.*
- STADDLE, anything that supports another is a staddle.
- STAG-HEADED; see RANDLE-PIKED.
- STALE, a handle. *North.* Pronounced *stele.*
- STAITH, a warehouse on the bank of a navigable river. *North.* A wharf. *North.*
- STAM'D, amazed. *Norff.* and *Suff.*
- STANCHIL, a species of hawk which inhabit rocks and old buildings. *North.*
- STANG, the preterit of *sting.*
- STANK, a dyke.
- STARK, stiff, from too much exercise, or from the rheumatism, &c. *North.* Fat, when cold, is stark, and so is a corpse. *North.*
- STARNEL, a starling. *North.*
- STEAN, a stone. *North.*
- STEAVER, a collier who superintends the coal-pit. A banksman. *North.*
- STEEP, rennet. *Lanc.*
- STEER, to deafen; a noise enough to steer one. *North.*
- STINGY, cross, untoward. *Norff.*
- STINT, to stop. *North.*
- STITHY, an anvil. *York, W. R.* It is used sometimes for the blacksmith's forge. *Hamlet, Act III. sc. 2.*
- STIVE, dust. *Pembrokeshire,* where *dust* implies only saw-dust.
- STIVED, almost suffocated. *Stived-up,* confined in a hot place. *North.*
- STOCK, cattle in general. *North.*
- STOTE, a weasel.
- STOUR, dust. *Northumb.*

STOWRE, used adjectively, means sturdy, stiff, inflexible, in the *South* and *East*.

STRAMP, to tread upon. *Northumb.*

SUMMER-GOOS, the Gossamer. *North.*

SUZE, six. *Lanc.*

SWAPE, an oar when used as a rudder to a barge. *Northumb.*

SWASH and SWASHY, soft, like fruit too ripe. *Derb.*

SWAT, to throw down forcibly. *North.*

SWATCH, a pattern, or tally, a term among dyers in *Yorkshire*, &c.

SWATH-BAWK'D, grass that has escaped the scythe. *Lanc.*

SWEE, a giddiness in the head. *North.*

SWEIGHT, the greatest part of any thing. *North.*

SWELTED and SWELTER'D, overpowered with heat. *Derb.*

SWINE-PIPE, *i. e.* whine-pipe, the red-wing. *Pennant.*

SWINGE, to beat or whip a person. *Northumb.*

SWINGLE-TREE, crooked pieces of wood put to the traces of ploughs to keep them open. *North.*

SWIPES, bad small beer. The same as *taplash*.

SWOOP, the preterit of sweep. *North.*

SWOP or SWAP, to exchange. *North. Var. Dial.*

TAKE ORDER FOR, to provide for or against any thing. *North.*

TAKE-TO-UN, to *take to anything* is to answer for the truth of it, or stand to a bargain. *North.*

TANGLING, slatternly, slovenly. Perhaps a corruption of dangling, from loitering, and doing nothing.

TANTLE, to attend.

TAPLASH, the last and weakest running of small-beer. *North.*

TAW-BESS, a slatternly woman. *North.* Perhaps a corruption of *tall-bess*.

TEAGLE, a crane to raise heavy goods. *North.*

TEEM, to pour out. *North.*

TEEMING-TIME, the time of a woman's delivery. *North.*

TEEN, harm, injury. Also sorrow. *North.*

TEMSE, to sift.

TEMSING-CHAMBER, the sifting-room.

TETTY and TETSY, Betty and Betsy.

TEWIT. See PEWIT.

THACKE, thatch. *Chaucer.*

THANK GOD, THANK YOU, a reply after grace is said after dinner, and addressed to the host. *North.*

THANK YOU FOR THEM, an answer to an inquiry after absent friends.
North. They are very well, I thank you for them.

THEAKER, a thatcher. *York, West Riding.*

THEAVE, in the *North*, an ewe (or sheep) of three years. *Bailey* says, of one year.

THEN, by then I return, *i. e.* by the time when. *North.*

THICK, intimate, frequent, plentiful. Also stupid. *North.*

THIEF, a general term of reproach, not confined to stealing,

THINK ON, think of it, as, I will if I think on.

THIS'N and THAT'N, in this manner and in that manner. *North.*

THISTLE-HEMP, a sort of hemp that is early ripe. *North.*

THODDEN BREAD, under-baked, heavy. See *livered bread.* *Lanc.*

THOFF, though. *North.*

THOLE, to afford.

THOUGHT, it's my thought, *i. e.* I think. *North.* It is my opinion.

THOU'S LIKE, you must.

THRAVE, to urge. *Linc.*

THRAWL. See GANTRIL.

THRIFT, the pain which young persons feel in growing. (*q. thriving*).
Lanc.

THRIMMER, to finger any thing, to handle it often. *Lanc.*

THRONG, a crowd of people. *Thronging*, crowding. *North.*

THRUFF, through. *Thruff and thruff*, *i. e.* through and through.
Derb.

THRUMMIL'D, stunted in growth. A thrummil'd ewe. *North.*

THRUNK, the *Lancashire* pronunciation of *throng*. *i. e.* busy.

THRUT, the throw of a stone; also a fall in wrestling. *Lanc.*

THUNK, *Lancashire* pronunciation of *thong*.

THYZLE, a cooper's adze. *North.*

TICKLISH, uncertain.

TIDY, neat. *North. Var. Dial.*

TILE-SHARD, a piece of a tile. *Norf. and Suff.*

TIMBER-TUG. *Kent.* The carriage of a waggon for conveying timber, with a long perch, which may be adapted to any length, or shortened, by moving the hinder axle-tree, and fixing it by an axle-pin.

TIMERSOME, fearful. *North.*

TINE, a forfeit or pledge. *North.*

TING-TANG, called in the *South* the *saint's-bell*, which see.

TINGE, a small red insect.

TITE, soon. *As tite, i. e.* as soon. *York, West Riding.*

TITTER, sooner. *York, West Riding.*

TO AND AGAIN, backwards and forwards. *York and Derby.*

TODDLE or TADDLE, to saunter about. It implies feebleness, *quasi tottle. North.*

TOFET, a measure of half a bushel, or two pecks. *North.*

T'ON-END, upright. It must be set a t'on end. My wife keeps a t'on end. My wife keeps a t'on end yet: *i. e.* she is not brought to bed yet. *North.*

T'ON T'OTHER, one another. *Derby.*

TOOT, to shoot out of the ground, *i. e.* to out. *North.*

TOPPLE, to tumble down. *North.*

TOW-HECKLER, a dresser of tow for spinning. *North.*

TRANCE. A tedious journey. *Lanc.*

TREST, a strong large stool. *Lanc.*

TREWETS or TRUETS, patterns for women. *Suff.*

TRUCK, a cow is said to truck when her milk fails. *North.*

TRUG, a tray or pan for milk, &c. *Sussex.*

TRUSSELL, a stand for a barrel. *Kent.*

TUMBREL, a dung-cart. *Var. Dial.*

TURMITS, turnips. *Lanc.*

TUSH, tusks of a boar.

TUTTLE, an awkward ill-tempered fellow. *Lanc.*

TUTTY, and TITTY, a nosegay. *Somersetsh.*

THWACK, to beat a man. *Twack*, a hard blow. *North.*

TWATTLE, to prattle and tell idle tales. *Lanc.*

TWILY, restless. *Somersetsh.*

TWILLY, to turn reversedly. He twillies his toes. He turns them in.
North.

TWINDLES, twins. *Lanc.*

TWITCH-BALLOCK, the large black beetle. *Lanc.*

TWITCH-GRASS, a long and rank sort of grass. *North.*

TWITCHELL, a narrow passage, or alley, not a thoroughfare. *Derb.*

TYKE, corn. *North.*

VENNEL, a gutter, called the *kennel*, i. e. *channel* elsewhere. *Northumb.*

VESSEL of paper. See FRAZE.

UNCLE. See AUNT.

UNDERFIND, to understand. *Derb.*

VORTHY, forward, assuming. *West.*

UP-BLOCK, a horse-block or horsing-block. *Glouc.*

URLE, a young person who does not grow in proportion to his age is said to be *w'ld.* *North.*

URLING, a little dwarfish person. *North.*

WADE, to walk in water. *Var. Dial.*

WAFF. See WAUGHING.

WAG'D, hired, bribed. They wag'd him to do it. *North.*

WAITS, a band of music belonging to a town. *North.* Rather general.

WAKKER, more awake, or more wakeful.

WANT, a mole. Herefordshire; where it is pronounced *wunt.*

WAR, beware.

WARE, to spend money with another in drink.

WARCK-BRATTLE, fond of work. *Lanc.*

WARPING, turning a river on land to obtain the mud for manure when it recedes. A modern term in *Yorkshire.*

WASTERS, damaged or mis-shapen goods. *North.*

WATER-TEEMS, risings of the stomach when nothing but water is discharged by vomiting. *North.*

WAUGHING, barking; pronounced *waffing*, a waffing cur is a little

barking dog. A species of cur is called a *wappe* in Pennant's British Zoology, 8vo. I. pp. 50, 57, whence, by change of letters, it may perhaps be applied.

WEEKS of the mouth. The sides of it. *Lanc.*

WEEL, a whirl-pool. *Lanc.*

WEIR, or WARE, a dam in a stream to keep up the water. *North.*

WELL-AN-ERE! Alas! *Derb.*

WELLEY, a contraction of *well-a-day*, an interjection which often implies pity.

WEUTER, to stagger. *Lanc.*

WHAKE, to quake. *Lanc.* The *wh.* for the *qu.*

WHAMBLING, a grumbling of the inside. *North.*

WHARL-KNOT, a hard knot. *Lanc.*

WHERRYING, laughing. *Lanc.*

WHETKIN, the harvest supper. *North.*

WHICK, he's a whick one. Spoken of a person of spirit and activity. *Derb.*

WHICK-FLAW. See WHITLOW.

WHICKS, quicks, couch-grass. *Whicking* is the act of plucking it up. *North.*

WHIFFLE-WHAFFLE, trifling or idle words or actions. *Lanc.*

WHIG, the watery part or whey of a baked custard. *North.*

WHILE, until. Stay while I return, &c. *North.* How have you done the while? *i. e.* since I saw you. *York.*

WHIN-BERRY, a bilberry, or whortle-berry. *North.*

WHIRL-BONE, the knee-pan. *Lanc.*

WHISKY and WHISK-TAIL'D, frisky. *Lanc.*

WHIT, not a whit, *i. e.* not at all. Also a little while. *North.*

WHITLOW and WHICK-FLAW, a gathering on the side of the finger. *North.*

WHITSTER, a bleacher. *North.*

WHIT-TAWER, a collar maker. *North.*

WHITTLE GATE, a run at a friend's table. *York.* The same as a *knife-gate*.

WHITY-BROWN BREAD. *Whity brown paper.* See RAVEL-BREAD before.

- WHOPPER, a thumper, anything uncommonly large. *North.*
- WIGGIN-TREE, the mountain-ash. *North.*
- WIGHT, active, stout. *North.*
- WILD-CAT, the pole-eat. *Lanc.*
- WIND, an alley or narrow street. *Scotch.*
- WINDLE, an instrument to wind yarn upon. *No: th.*
- WINTER-HEDGE, a wooden frame (called also a *clothes horse*) for drying linen by the fire. *York.*
- WISHINET, a pin-cushion. *York, W. R.* It seems to be the French Quisshionette, or small cushion.
- WISHT, dull, gloomy. *Cornish.*
- WITCH, a small candle to complete the pound. A make-weight. *North.*
- WITCH-RIDDEN, having the night mare. *North.*
- WITHEN-KIBBLE, a thick willow-stick. *Lanc.*
- WITHER, to thrown down forcibly. He withered it down : substantively, with a wither. *North.*
- WITHOUT, unless. *North.*
- WODE, angry : almost mad with anger.
- WOE BETIDE THEE ! i. e. *Ill betide thee.* The latter is used by the queen-dowager of Edward IV. See *Walpole's Historic Doubts.*
- WOGH, a wall, is pronounced *wo* ; and wool, *woo*, in Derbyshire.
- WOODSPRITE, a woodpecker. *Norf. and Suff.*
- WOOSTER, a wooer. *North.*
- WORD, I will take my word again, i. e. I will retract what I have said : I have changed my mind. *Durham.*
- WORM-STALL, a shed in a field to which cattle retire to avoid flies. *Derb.*
- WOWKS. See ODS-WOWKS.
- WYSTHEY (qu. *wide stay*), a large spacious place. *Lanc.*
- WYZLES, the tops of turnips, carrots, &c. *Lanc.*
- YAAD, a horse. *Northumb.*
- YAMMER, to yearn after. *Lanc.*
- YARE, a fold behind a house, &c. *General.*
- YARK, a jerk.

YARM, to scold, or find fault with peevishly. *North.*

YELDER, better, in the sense of rather. *North.*

YEM, the by-name of Edmund. *Lanc.*

YEP-SINTLE, two handfuls. *Lanc.*

YERNSTFUL, very earnest. *Lanc.*

YESTMUS and *yest-pintle*, a handful. *Lanc.*

YETHARD, Edward. *Blethard* is the Derby pronunciation of the name of Bloodworth.

YU-GOADS, Christmas play-things. *Lanc.*

YULE-CLOG, the Christmas fire-log. *North.*

YULING, keeping Christmas.

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